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ABSTRACT

The principles, rules, and directions needed for an introduction to learning the art of organ playing are presented in this guide. It is directed toward the needs of volunteer, part-time organists, such as church organists, who might not have had the opportunity for concentrated study. A series of ministudies is included which enables the teacher and student to evaluate progress promptly, eliminate bad habits, and establish new procedures quickly, in order that specific skills can be developed. The guide stresses absolute accuracy in all technical details and suggests perfecting pedal techniques before combining hands and feet. Various musical styles are explored, ornamental trills are explained, and construction of the organ itself is discussed. If the work is completed under the guidance of a competent teacher, the student should be able to pass the American Guild of Organists examination for the service playing certificate or go on for further study. An appendix lists addresses of 66 American music publishers. A selected bibliography of 36 books and essays is included. (Author/AV)

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A TEACHING AND LEARNING GUIDE FOR ORGAN INSTRUCTION

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The Requirements for the Degree of
Doctor of Philosophy

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ABSTRACT

A Teaching-Learning Guide for Organ Instruction was compiled to provide in concise form the principles, rules, and directions needed for an introduction to learning the art of organ playing. A series of ministudies was included which would enable the teacher and student to evaluate progress more promptly, eliminate bad habits faster, and establish new procedures more quickly. Focus could then be placed on specific skills rather than on meaningless repetition and generalities. This guide would aid the majority of organists in the smaller churches who might not have experienced the opportunity for early concentrated study. Instruction was needed to enable the student to advance at his own rate. If he completed the work under the guidance of a competent teacher, he would then possess the skills necessary to pass the American Guild of Organists examination for the service playing certificate or go on for further study. The writer saw the results of the A.G.O. survey and evaluation not only as a personal challenge, but a cry for programs of material and aids which would provide practical assistance for the volunteer, part-time, and less skilled organists with limited performance goals. Their task might be made easier without in any way affecting the precision and discipline of serious organ study.

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PREFACE

A Teaching and Learning Guide for Organ Instruction has been compiled to provide in concise form the principles, rules, and directions needed for an introduction to learning the art of organ playing. A series of ministudies has been included which would enable the teacher and student to evaluate progress more promptly, eliminate bad habits faster, and establish new procedures more quickly. Focus can then be placed on specific skills rather than on endless repetition and meaningless generalities. "The young amateur is stifled by exercises and repetitive drill beyond that which is necessary. He needs new learning experiences for renewed motivation."[1]

This guide has been directed toward the needs of organists in churches who might not have had the opportunity for early concentrated study. Instruction has been needed to enable the student to advance at his own rate. Should he complete the work under the guidance of a competent teacher, he would then possess the skills necessary to pass the American Guild of Organists examination for the service playing certificate or go on for further study.

A random sampling by mail of a group of 70 organists in the Indianapolis, Indiana, area revealed that 92 per cent were interested in a simple and practical guide which they could apply to their work immediately.

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[1] David N. Johnson, Organ Teacher's Guide (Minneapolis: Augsburg Publishing House, 1971), p. 5.

From the information contained in the recent A.G.O. survey and from the author's direct observation and personal teaching experience (which has included instruction of beginners through graduate study at the university level), there has been a need for a guide for the less skilled organist in the smaller churches, and for those students who intend to play at home for their personal satisfaction and enrichment, and who might have limited performance goals.

Not only did the A.G.O. survey disclose that about 95 per cent of the musicians in the Baptist, Methodist, Roman Catholic and Jewish religious bodies are not A.G.O. members, but it also revealed that there are many organists and church musicians who feel the need for more help. It is obvious that this, the only professional organization of organists, has failed to reach the vast numbers of less skilled organists in the smaller churches.

About half of this large group of church musicians have no college degrees in music. There is a great diversity of backgrounds which present many varied needs and interests. In the A.G.O. survey of April, 1974, 4,000 responses were received from the questionnaires mailed to 16,000 A.G.O. members. They contained many comments and suggestions asking for more help for the less skilled organists. The author believes that what is needed is more practical, efficient and fundamental help for this group of organists. Organ instruction, methods and materials are needed which deal with the realistic demands and responsibilities of today's smaller church musician. The writer sees the results of this survey and evaluation not only as a personal challenge, but a cry for programs of material and aids which would provide practical assistance for the volunteer, part-time and less proficient organists. Their immediate needs might be met more realistically without in any way affecting the foundation and discipline needed for future more advanced organ study. "The A.G.O. could address itself with more emphasis to the thousands of non-professional organists throughout the land. We have a great opportunity to realize and develop the tremendous potential of the "average" organist, and to bring to him a greater vision of the church with the magnificence of its organs and the beauty of its music."[2]

Instruction of serious organ music requires excellence. Constant updating of teaching and learning methods should enable it to maintain this necessary character. Students should be allowed and encouraged to study a wide range of materials not only for today's problems but also for those they might encounter in the future. The ever increasing number of students indicates there is a greater variety of needs, abilities, temperaments, and interests.

Teachers should provide guidance through which the student himself would eventually learn to find the answer to his problems of playing the organ. The teacher would normally instruct one lesson in the studio each week--the student would coach himself for six days. The author believes that by guiding instruction so that students could learn to make decisions and personally align themselves with the learning experience which would meet their particular needs, the ultimate teaching-learning goals might be achieved in months--not years.

It would be a further aim to draw out their powers of thought and imagination in whatever phases of the study aroused their interest;

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[2] Robert Noehren, "Raising Standards," Music/The AGO-RCCO Magazine, April 1975, p. 34.

to encourage them to penetrate below the surface of conventional methods and attempt to solve the questions to which there might be no single answer; to recognize the limitations of their knowledge and abilities; and to acquire a confidence in themselves which would not collapse when they are confronted with the problems of study and performance. When students are highly motivated, they continue to strive toward the goals they set within themselves, fully realizing that their present and future continuing study should be not only for success but also to survive possible failures.

The learning process of the student should be kindled by new experiences during the actual lesson period, by listening to outstanding artists and by related study and research. The young musician should begin to develop an active, thinking mind and artistic integrity. He should soon learn that music is a flexible art which permits fresh and diversified performances, developing a searching mind which is open to new interpretations and ideas, not repeating practices of a former era without question. While an adequate technique is basic and essential, it is the development beyond this of the student's own personality and musical individuality that should become paramount.

INTRODUCTION

The amount of piano study and background is directly related to the rate of development in organ playing Whenever possible, the student should continue piano study and practice, especially that which advances his technical proficiency.

The short pedal studies should be practiced first; then the simple study of the manuals should begin in order to provide a foundation for the later combination of hands and feet.

The first instructional objective is to instill in the mind of the student the desire for absolute accuracy in regard to all technical details. To develop our skills in organ study, the best results are attained in the degree to which we apply ourselves to this principle.

Manual Technique

Proper Position at the Organ

A proper position is essential to ease of performance and technical precision. It enables us to develop physical control.

The height of the bench can be determined by resting the feet flat on the pedals so that a key can be played by a toe or heel, with specific movement from the ankle.

To maintain balance, the amount of the player's body on the bench is kept minimal so that the student is free to pivot. Play without any unnecessary motions and consistently work for relaxation.

Girolamo Diruta's Il Transilvano, published in 1597, is the oldest existing instruction book which differentiates between the organ and other keyboard instruments. Some of his rules for playing the organ apply to organ playing today.

1. The player should sit in the middle of the keyboard.
2. There should be no movement of the head and body in playing.
3. The straight arm should guide the hand.
4. The slightly curved fingers should rest upon the keys, and the hand should be light and relaxed.
5. The keys should be gently depressed, and never struck. Diruta further states in his book that organists who strike the keys and raise their hands lose half the harmony.

Attack and Release

The hand position should be relaxed, with the fingers slightly curved and about level with the knuckles.

Keep all of the fingers in contact with the keyboard at all times. Use the weight of the hand to press the fingers quickly and firmly down to the bottom.

Rests are as important as notes and must be executed with as much care. Learn to listen to every note played and released.

Organ Legato (Touch)

Organ legato is the result of the finger pressure and weight touch which is used in piano playing. The organ differs from the piano in that the power of the tone is not influenced by the force of the attack, the tone continues at the same intensity until the key is released, and that any force exerted by the performer does not affect the tone quality. When two consecutive notes are played, the time of release between them determines the type of touch produced, and this may vary through all varieties of legato and staccato.

Rules for Practice with a Purpose

1. Develop habit of absolute accuracy.
2. Decide on the correct fingering and pedaling and use it.
3. Concentrate on music to be studied and avoid automatic practice.
4. Cultivate the habit of playing and releasing the parts together.
5. Practice with right hand alone, then with the left, then each hand with the pedal.
6. Analyze every composition from a musical and technical standpoint. Study to learn what the composer has to say and his style of saying it. Always try to artistically re-create with clarity and effectiveness the beauty and meaning of the music.
7. Have a goal or purpose in mind at each practice session to avoid meaningless repetition.

THE PROBLEM

Much contemporary organ study at the high school and college level has been based on instructional materials which were focused toward meaningless repetition and generalities. A representative sampling of organ music for study and performance should be assembled, according to a report by the American Guild of Organists, which would enable the student, minor, elective, or major, to develop his skills faster at the instrument. The preparation of this teaching and learning guide should assist both private and college teachers in eliminating unnecessary studies so that they might devote their attention to specific skills in the teaching-learning process.

CHAPTER I

HINTS FOR CORRECT PEDALING

1. The amount of body on the bench is kept minimal so that student is free to pivot. The legs are thus suspended so that toe and heel can depress the pedals with ease. By holding onto the side cheeks of the keyboard, students are thus able to keep their weight forward.

2. Sit on bench with the left toe on middle pedal C and the right toe on pedal G. Assume erect position with the weight of the legs suspended from the knees. This will enable the legs to pivot to the right or left with ease. The shoulders and arms should be relaxed in order to avoid unnecessary tension.

3. When you play the pedals, three parts of the foot are used to depress the key:

   a) The tip of the toe
   b) The inner edge of the side of foot
   c) The heel

   Keep the right foot forward and close to the black keys and the left foot in the arch of the right foot.

4. Keep heel and toe in contact with the key.

5. The attack and release should be positive and rhythmic from the ankle. It is important to relax the feet frequently.

6. The release of one pedal note should become the preparation for the next note.

7. Do not look at the feet or feel for spaces between the black keys.

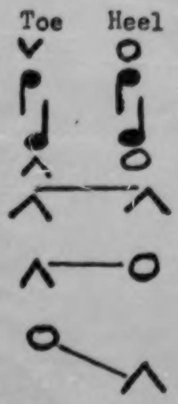
8. Keep the knees touching as much as possible and keep the heels together where the intervals will permit.

Organ Shoes

Students should wear shoes with leather soles and heels which tie, rather than slip-ons. Ballroom dancing shoes are ideal with soles that are very thin and flexible.

Pedaling Marks

1. Marks placed above the note indicate the right foot:
2. Marks placed below the note indicate the left foot:
3. A glissando with the toe:
4. A substitution of the heel for the toe of the same foot:
5. A substitution of the left toe for the right heel:



In the following studies in attack and release always:

1. Play from the ankle for the up and down motion of the toe or heel.

2. Keep the ankles relaxed with no up and down movement of the legs. Play on inner edge of the side of the foot.

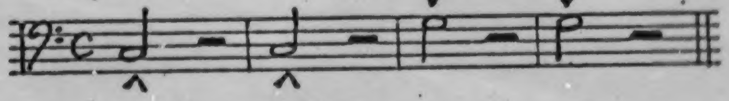
3. Release notes quickly and in a rhythmic manner.

4. Keep the feet in contact with the pedal keys.

5. Keep the knees and heels together.

6. Make the release of a note just played the preparation for the note that is to be played next.

Study No. 1



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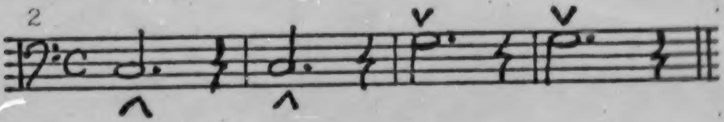

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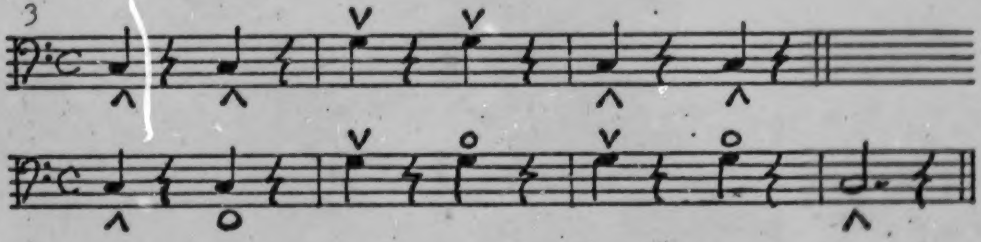

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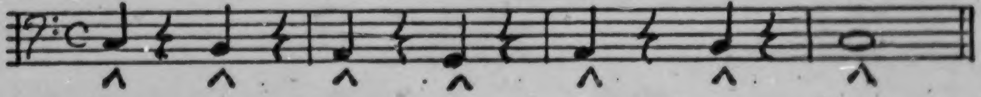

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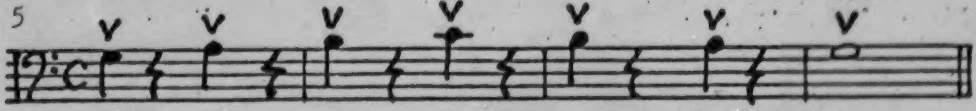

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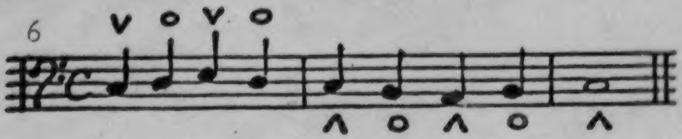

Exercises 7 through 32

1. Keep the right foot forward and close to the black keys and the left foot in the arch of the right foot.

2. Keep heel and toe in contact with the key.

3. Do not look at the feet or feel for spaces between the black keys.

4. Play each note with a downward thrust of the foot from the ankle. Relax frequently, use a slow tempo, and develop a quick preparation for the next note.

5. The release of one pedal note should become the preparation for the next noe.

6. Play on inner edge of the side of the foot.

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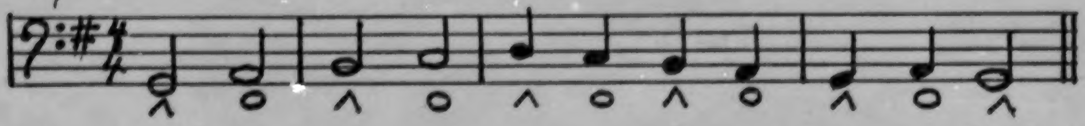

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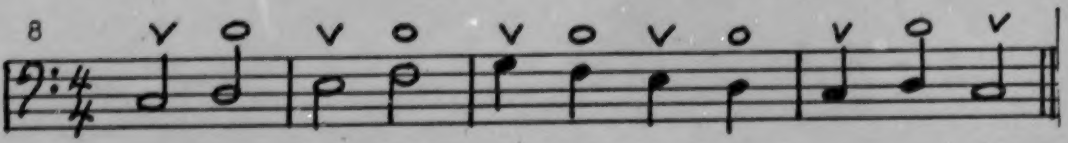

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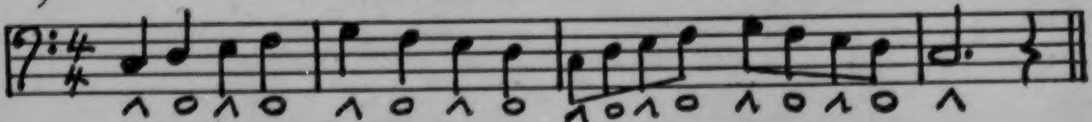

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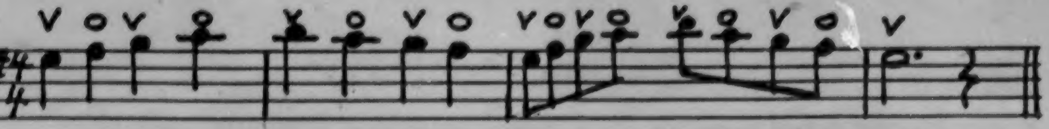

Pedal Playing

Exercise No.

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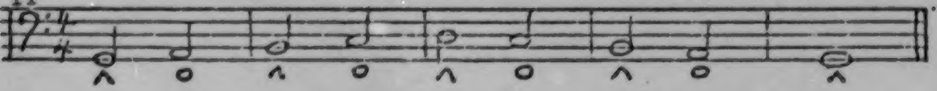

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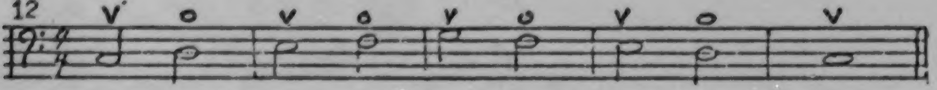

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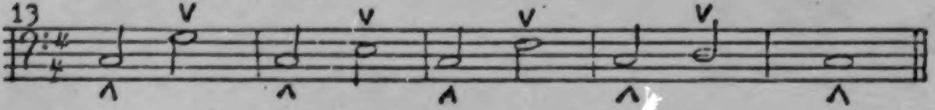

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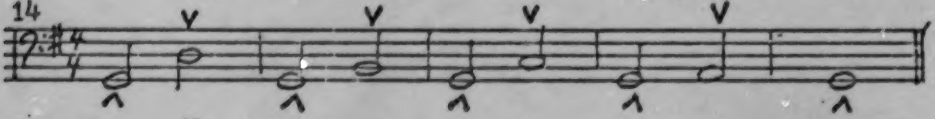

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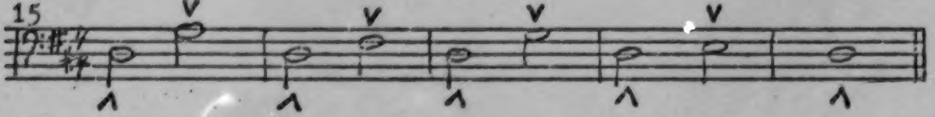

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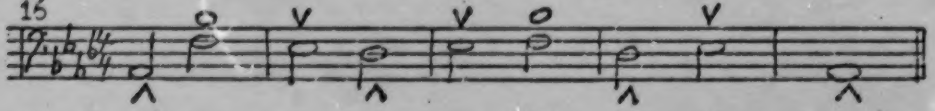

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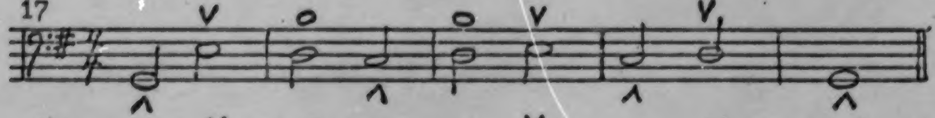

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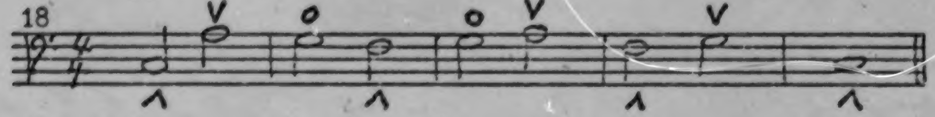

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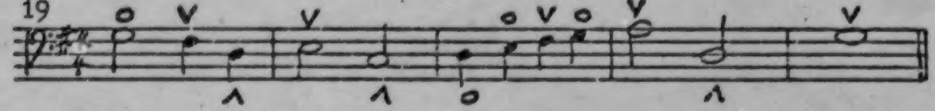

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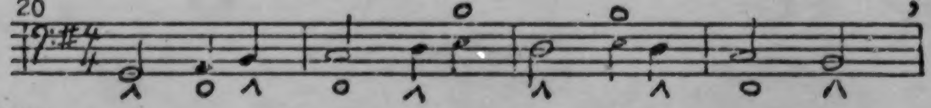

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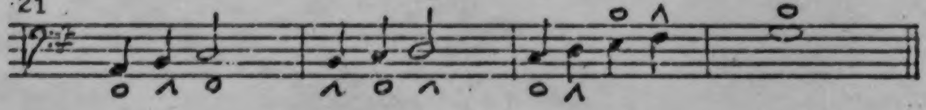

Pedal Playing

Exercise No.

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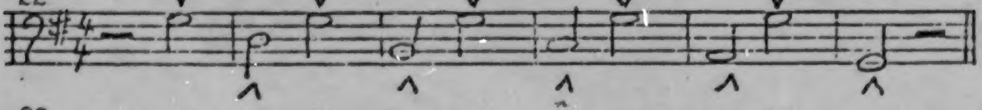

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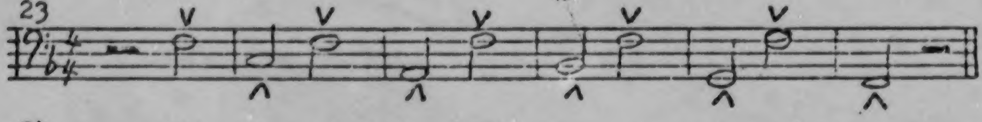

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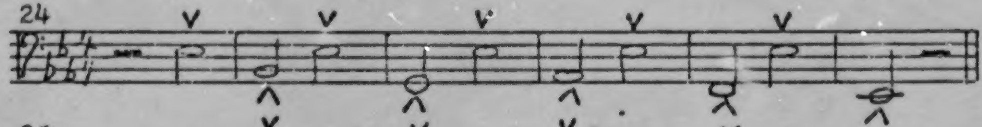

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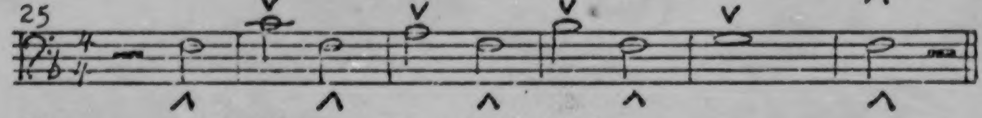

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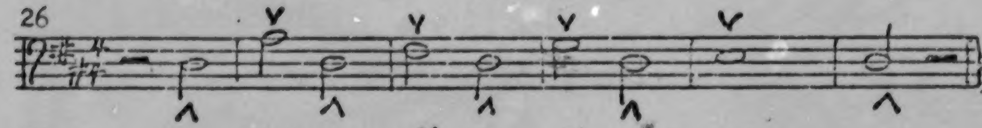

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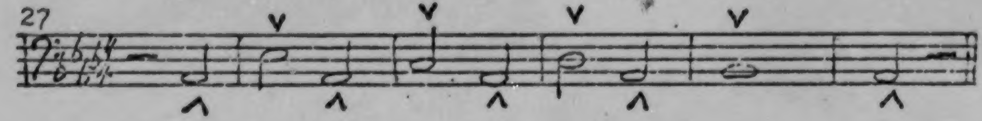

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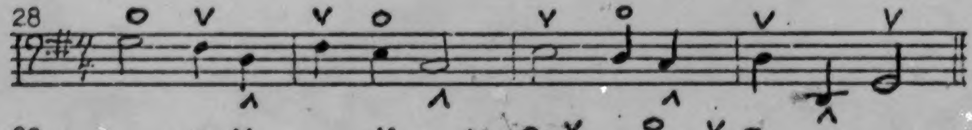

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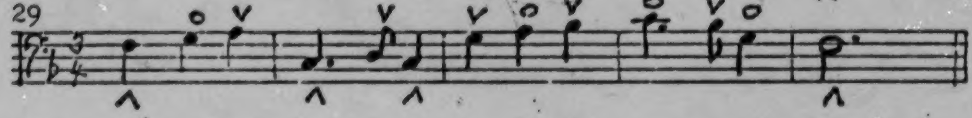

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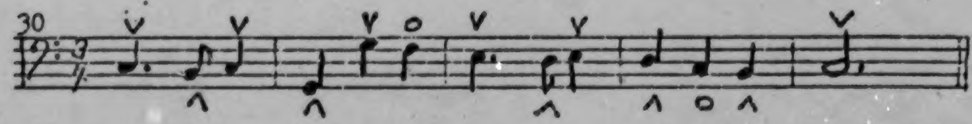

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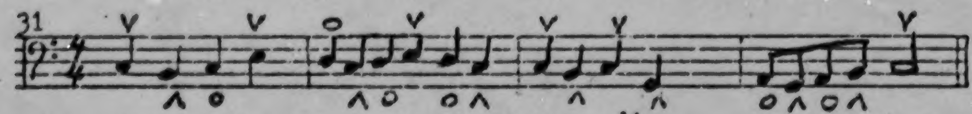

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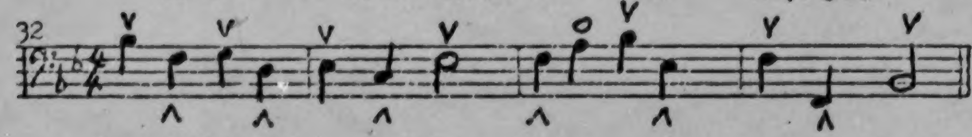
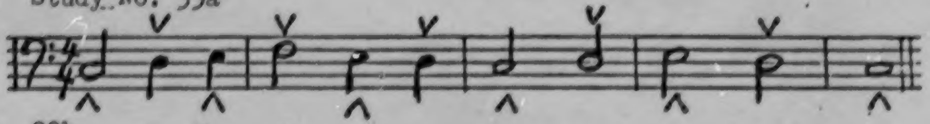


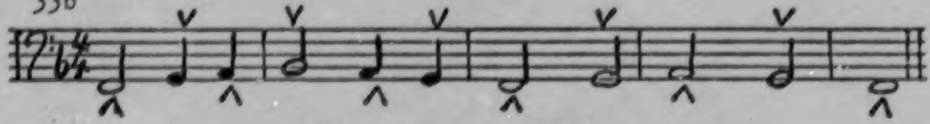
Crossing the Feet

At either extremity of the pedal keyboard, the playing procedure is the same--left foot back, right foot forward. The left foot crosses in a straight line behind the right foot. The right foot crosses in a straight line in front of the left foot. There are a few exceptions, but playing experience will enable the adept student to make decisions necessary for these exceptions.

Study No. 33a



33b



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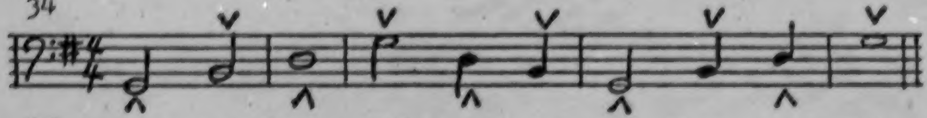

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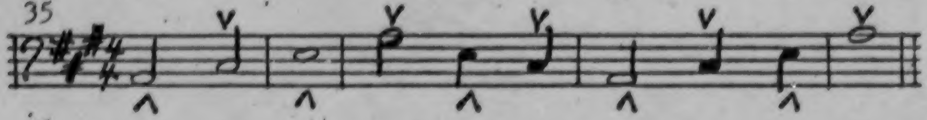

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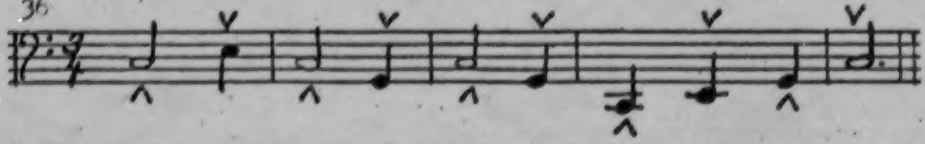

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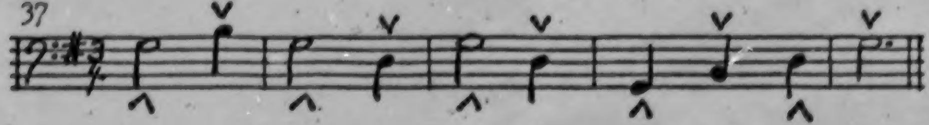
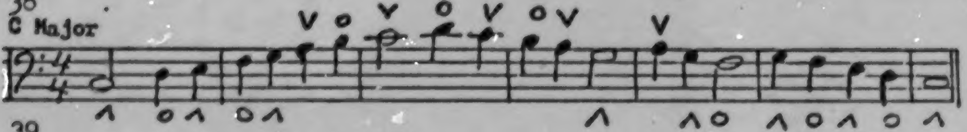
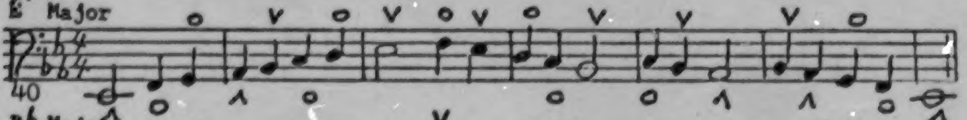


Pedal Scale Patterns

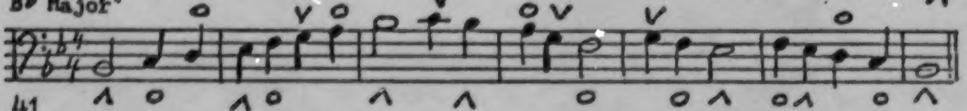
38
C Major



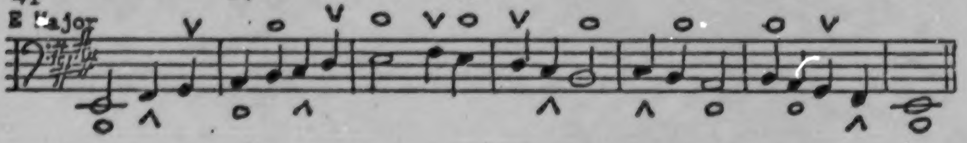
39
E♭ Major



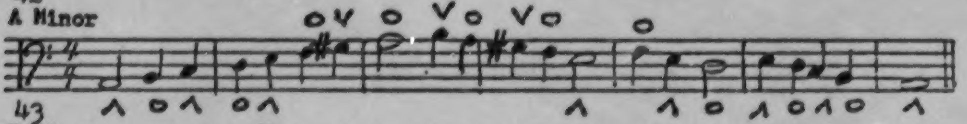
40
B♭ Major



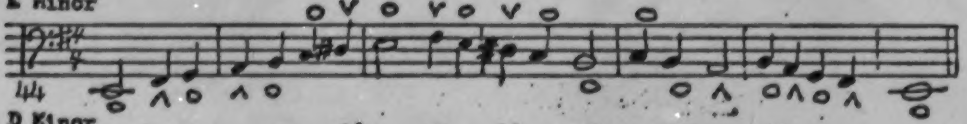
41
E Major



42
A Minor



43
E Minor



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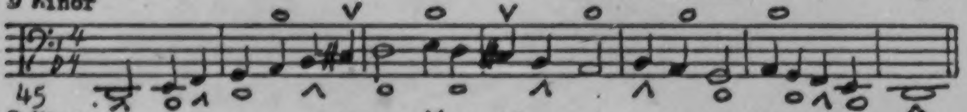
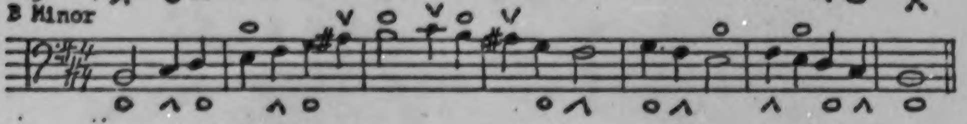
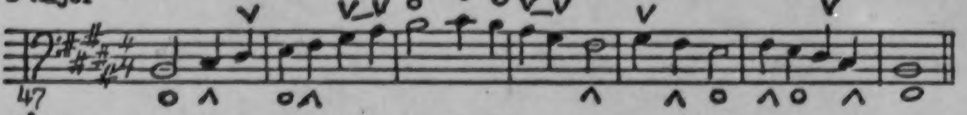
D Minor



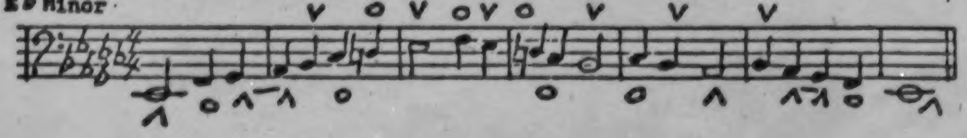
45
B Minor



46
B Major



47
E♭ Minor



CHAPTER II

ORGAN LEGATO

Organ legato is not only one of the most beautiful sounds on the organ, but it is also one of the difficult requirements of good organ playing. One note is held down until the other note is attacked in such a way that there is not the slightest break or overlapping. There should be a continuous flow of vital and expressive sound. Unlike the piano, there is no way to sustain organ tone except by holding the notes down. Many times this requires thumb glissando and finger substitution.

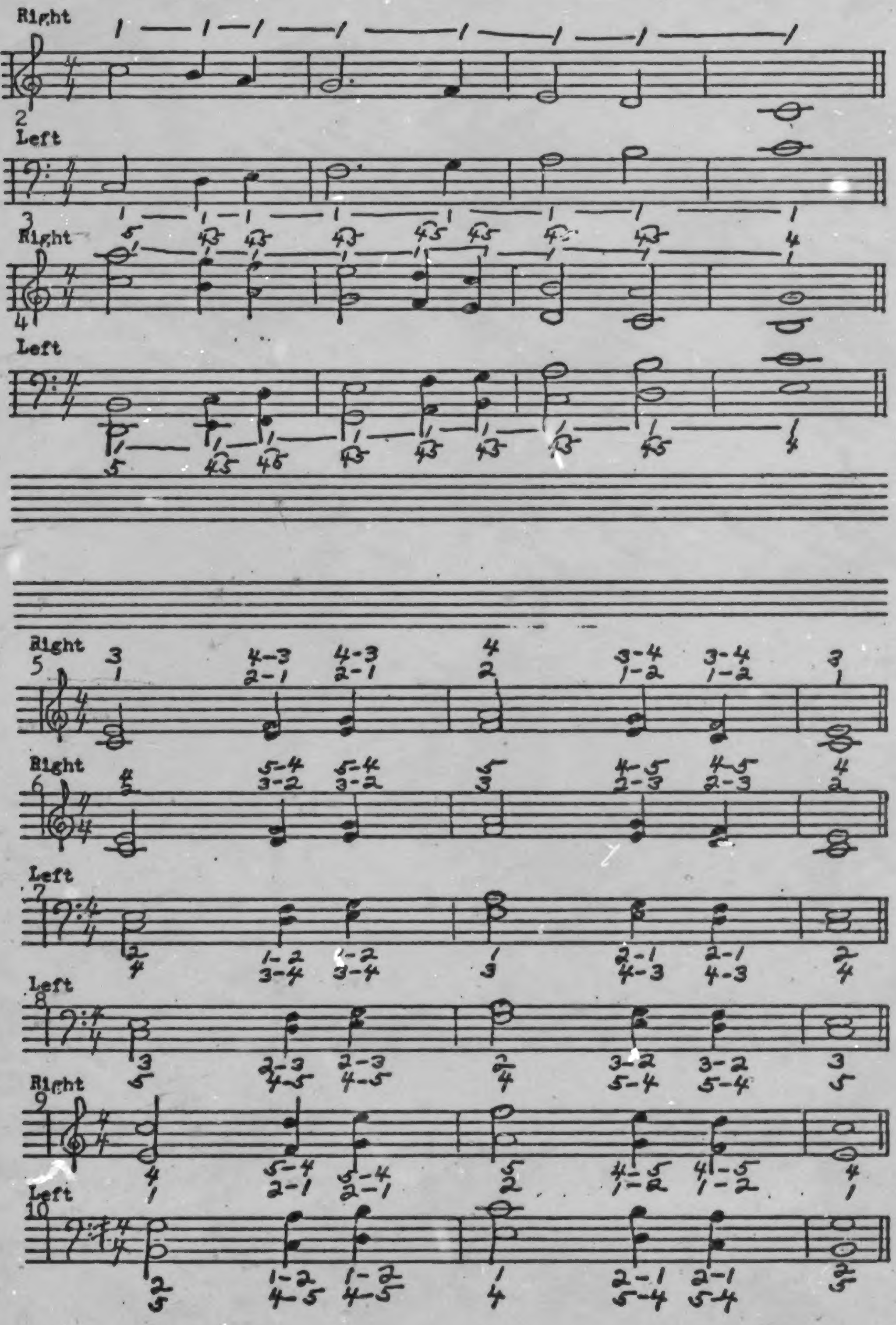
In Study No. 1 the right hand thumb moves down from C to B absolutely legato. The tip of the thumb is moved gently to the left. The next note (B) is played by straightening the thumb joint so that the thumb lies in the middle of the key. Repeat the same process in playing from B to A.

In Study No. 2 the left hand ascends the scale and the process is reversed.

Finger Substitution: In Studies No. 3 through No. 10 a precise method of rhythmic fingering is most important. This procedure will enable the student to substitute one finger for another, thus insuring a continuous flow of organ tone.

Thumb Glissando and Finger Substitution

Study No. 1


Right
2
Left
3
Right
4
Left
Right
5
Right
6
Left
7
Left
8
Right
9
Left
10

CHAPTER III

BEGINNING STUDIES

For Manuals Alone

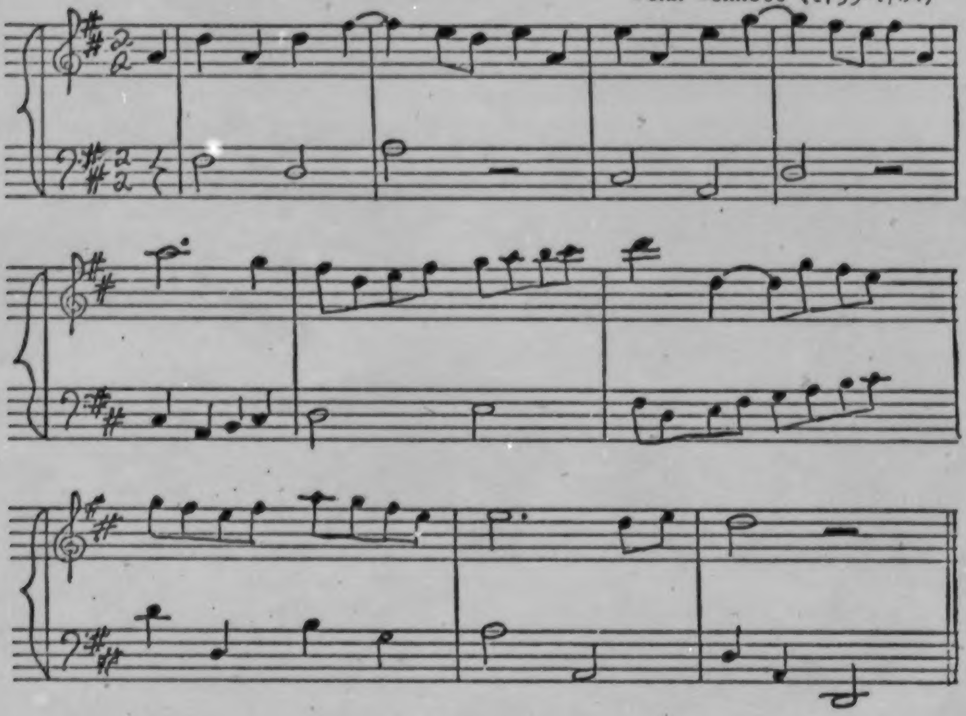
Make the most efficient use of correct fingering, especially those characteristic of organ style such as thumb glissando, substitution, crossing the fingers, and dividing inner parts between the two hands.

Have a goal or purpose in mind at each practice session so that you may concentrate on the work to be done and the problem to be solved. The student thereby avoids automatic practice and meaningless repetition.

For Manuals Alone

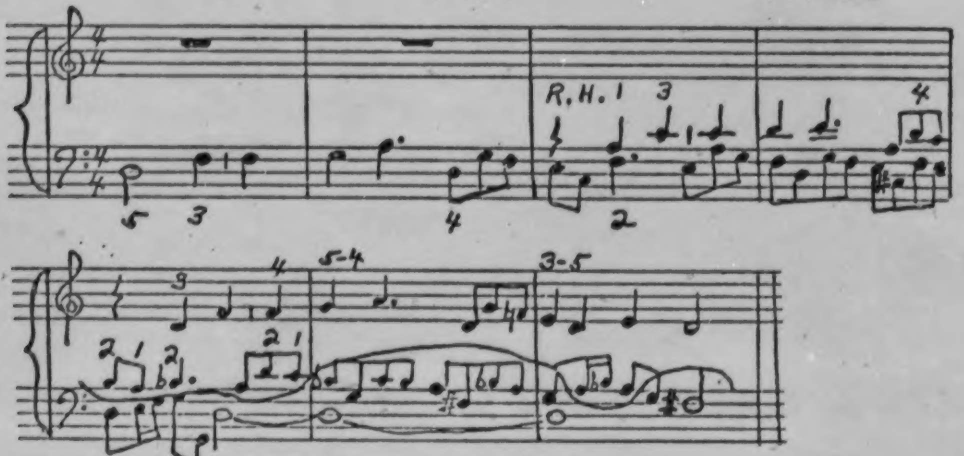
Tiny Trumpet Tune

John Bennett (1735-1784)



Chorale

J. S. Bach

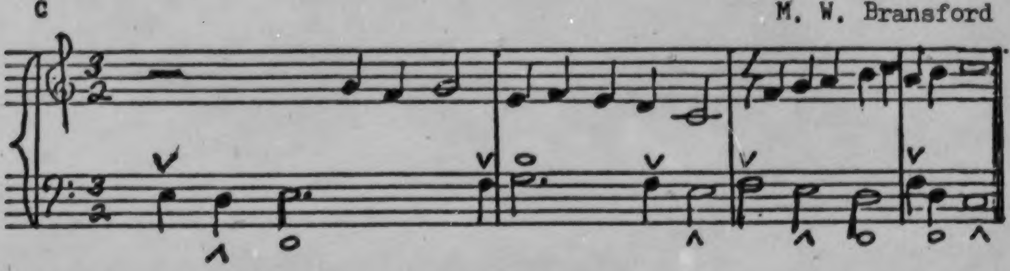

R.H. 1
3
4
5
3
4
2
3
4
5-4
3-5
2 1 2
2 1

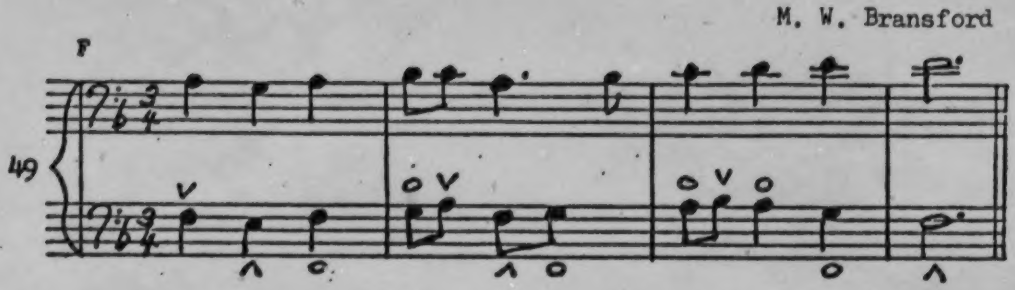
Manuals and Pedals Combined

Continually watch and check position of hands and feet before you play. Study the hints regarding organ legato, pedaling, repeated notes, and registration. Do not look at the pedals in order to locate notes.

Left Hand and Pedal

Study No. 48


C
M. W. Bransford

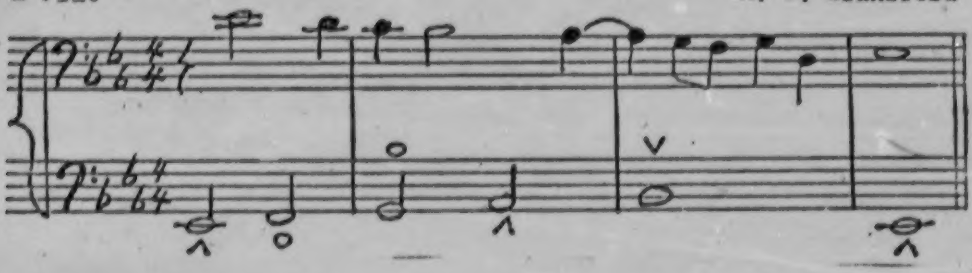

M. W. Bransford
F
49

Left Hand and Pedal (continued)

50

E Flat

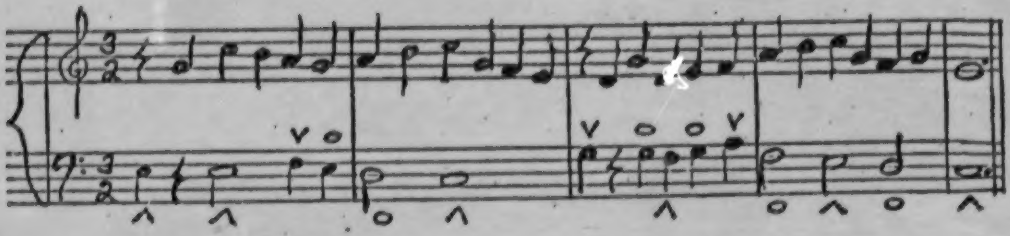
M. W. Bransford



51

C

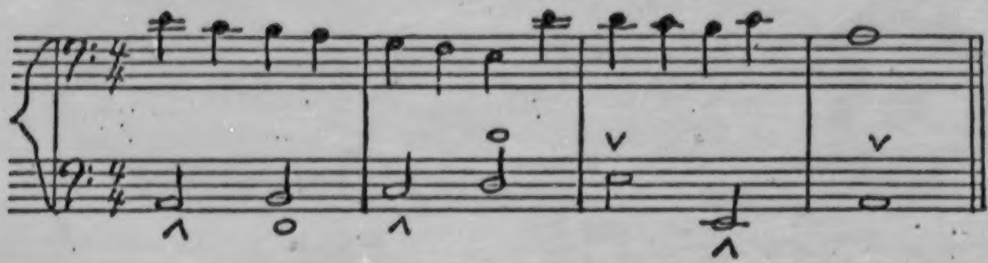
M. W. Bransford



52

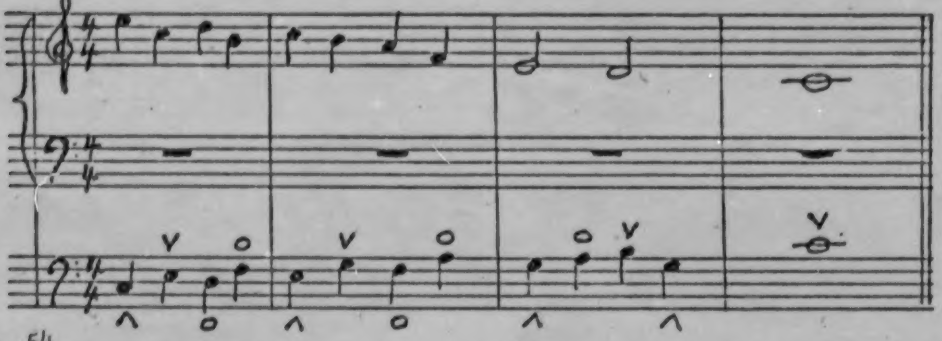
A Minor

M. W. Bransford



Manuals and Pedals Combined

Study No. 53 M. W. Bransford



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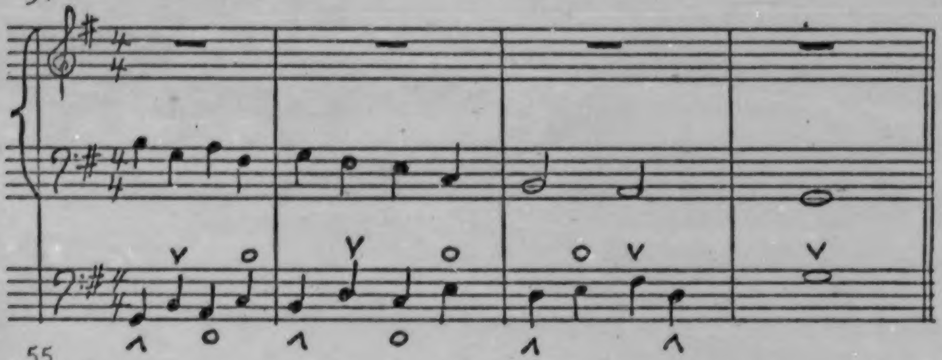

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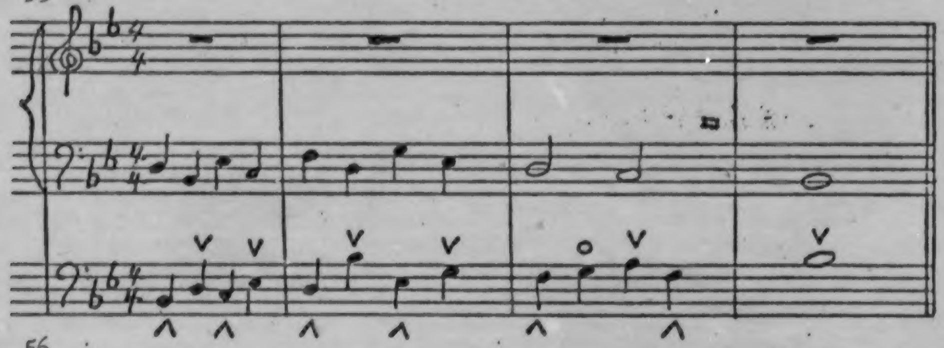

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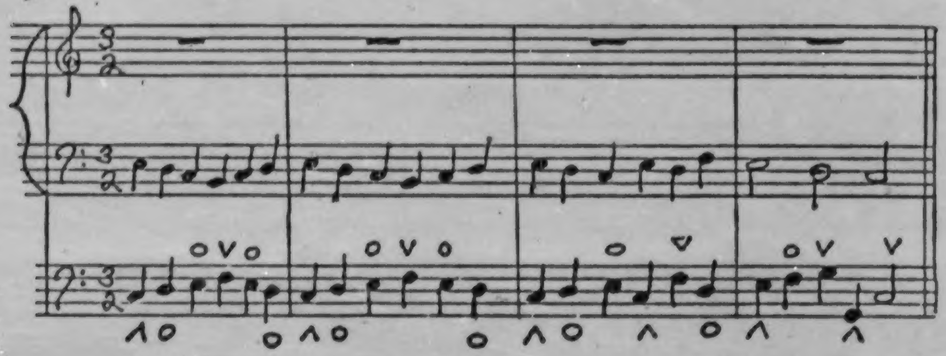
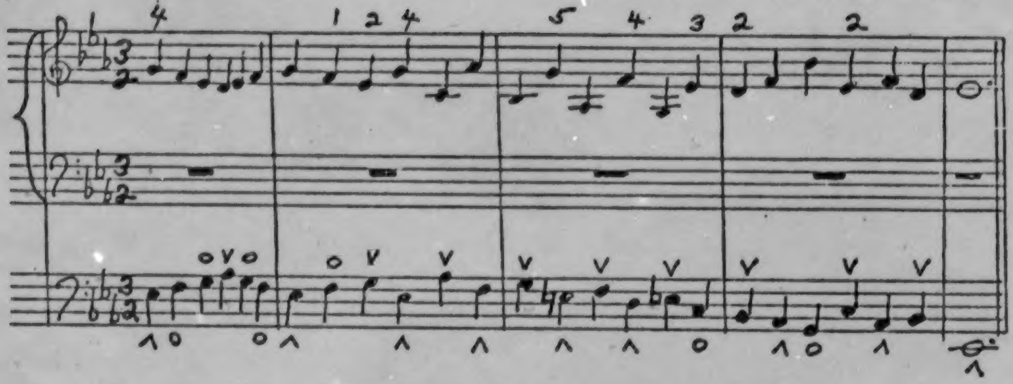


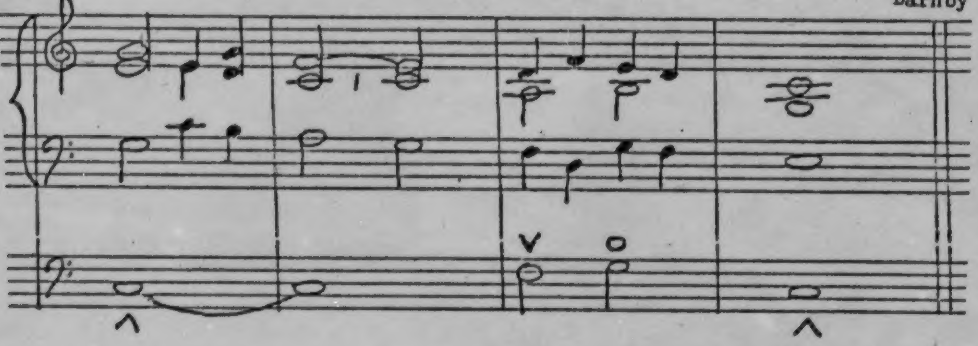
Study No. 57

John Stainer



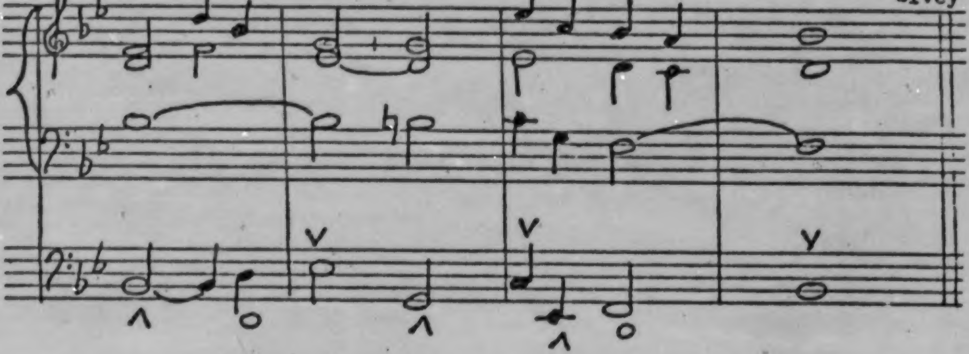
58

Barnby

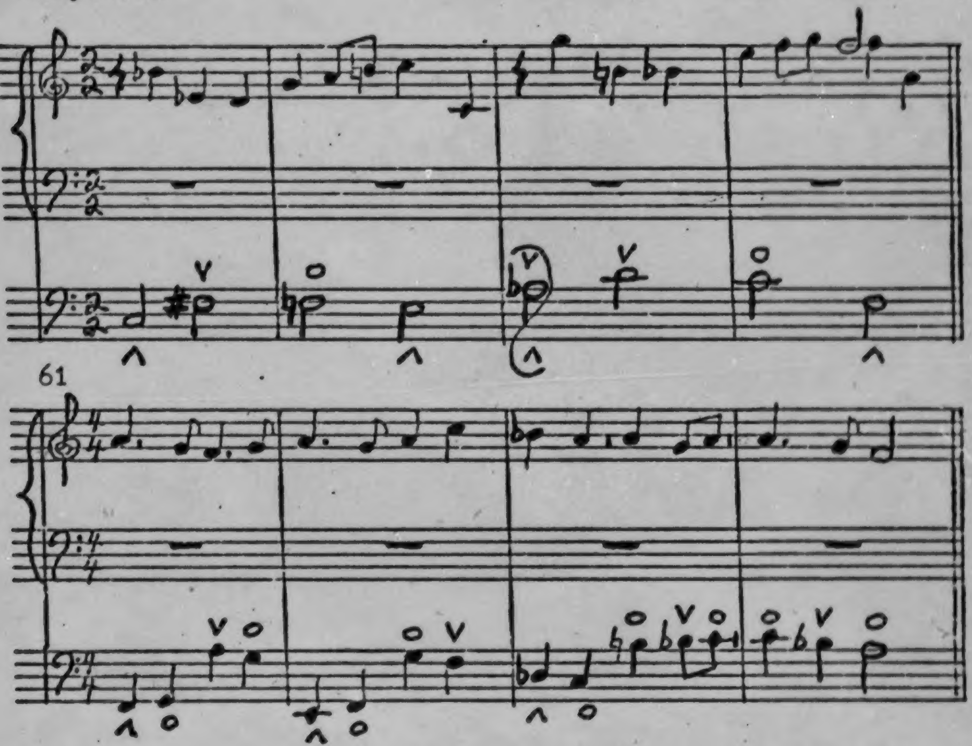


59

Elvey

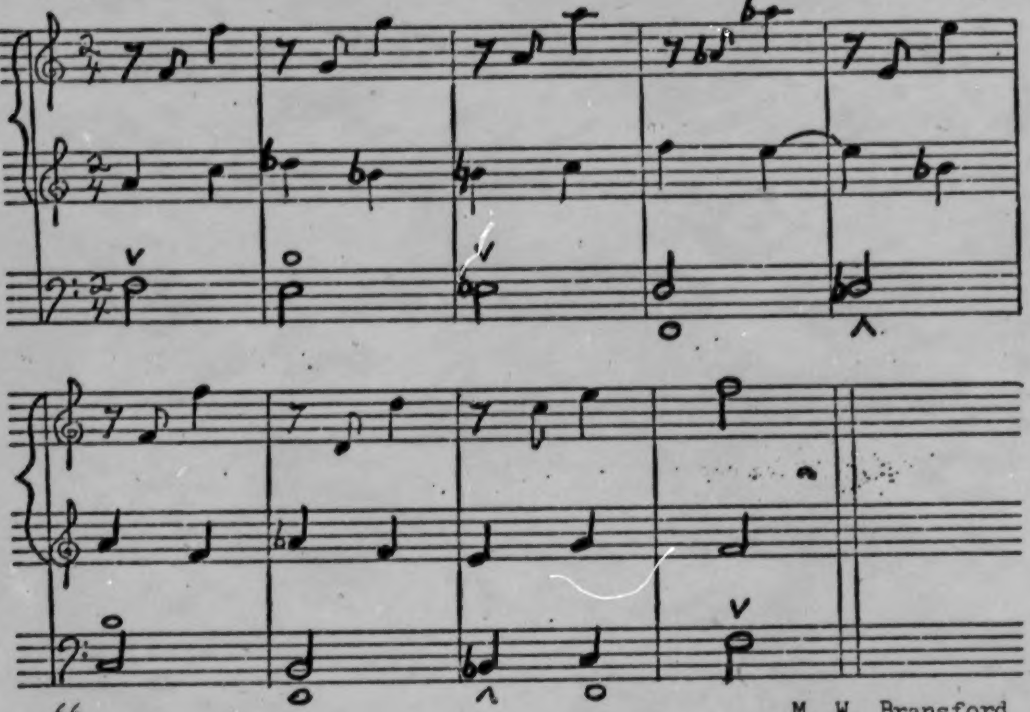


Study No. 60 M. W. Bransford



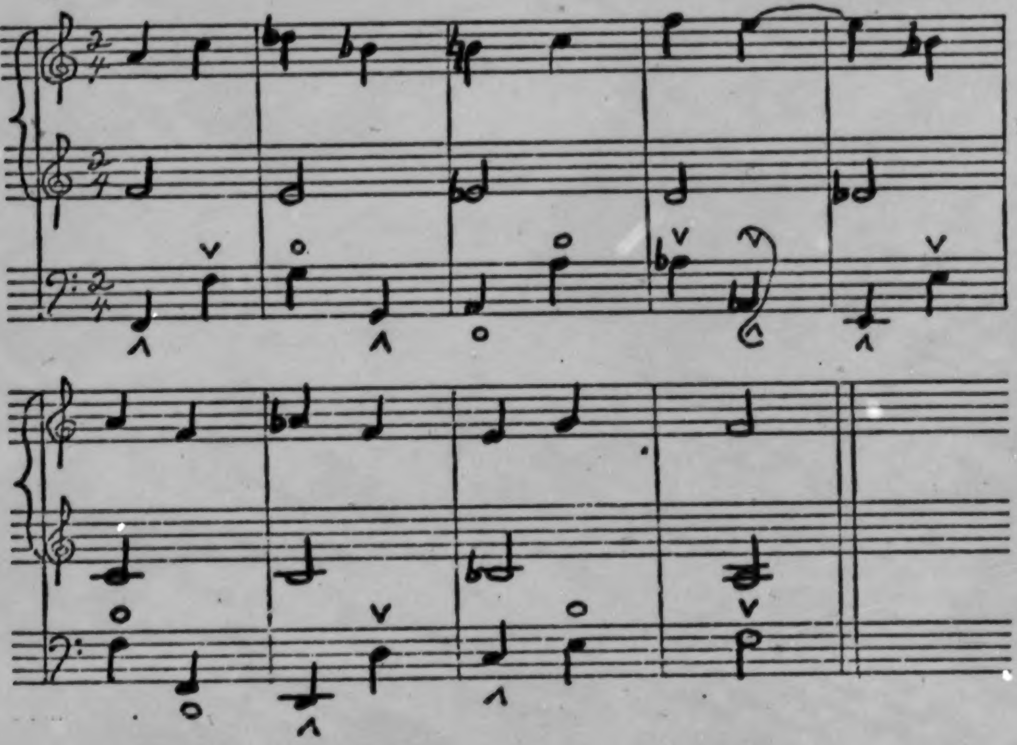
Study No. 65

M. W. Bransford



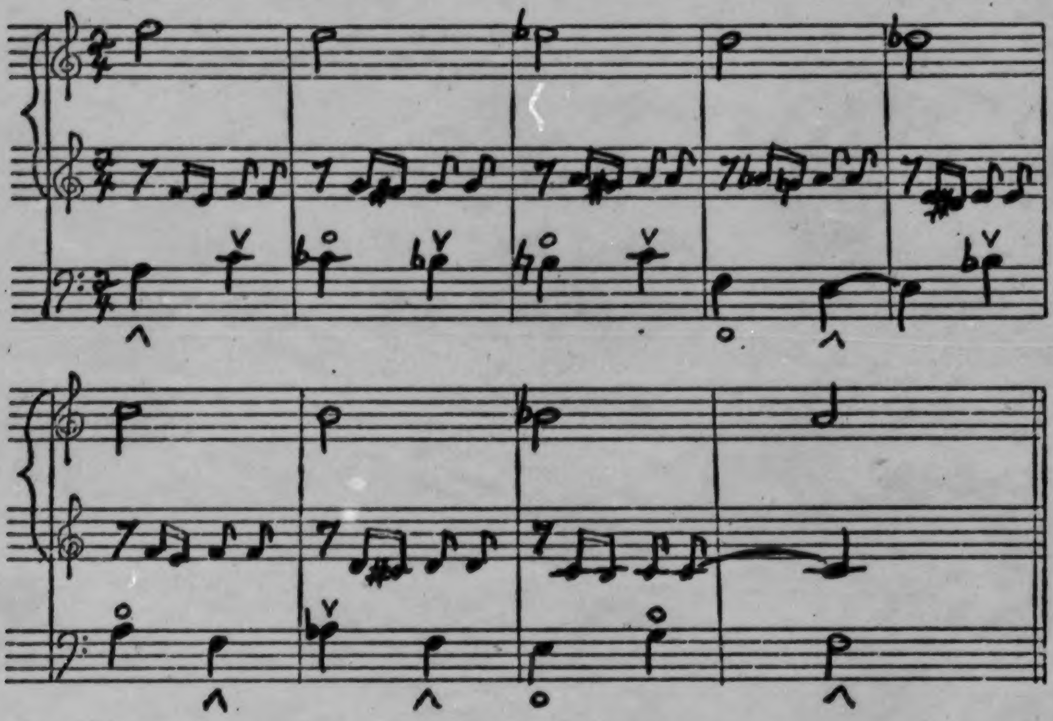
66

M. W. Bransford



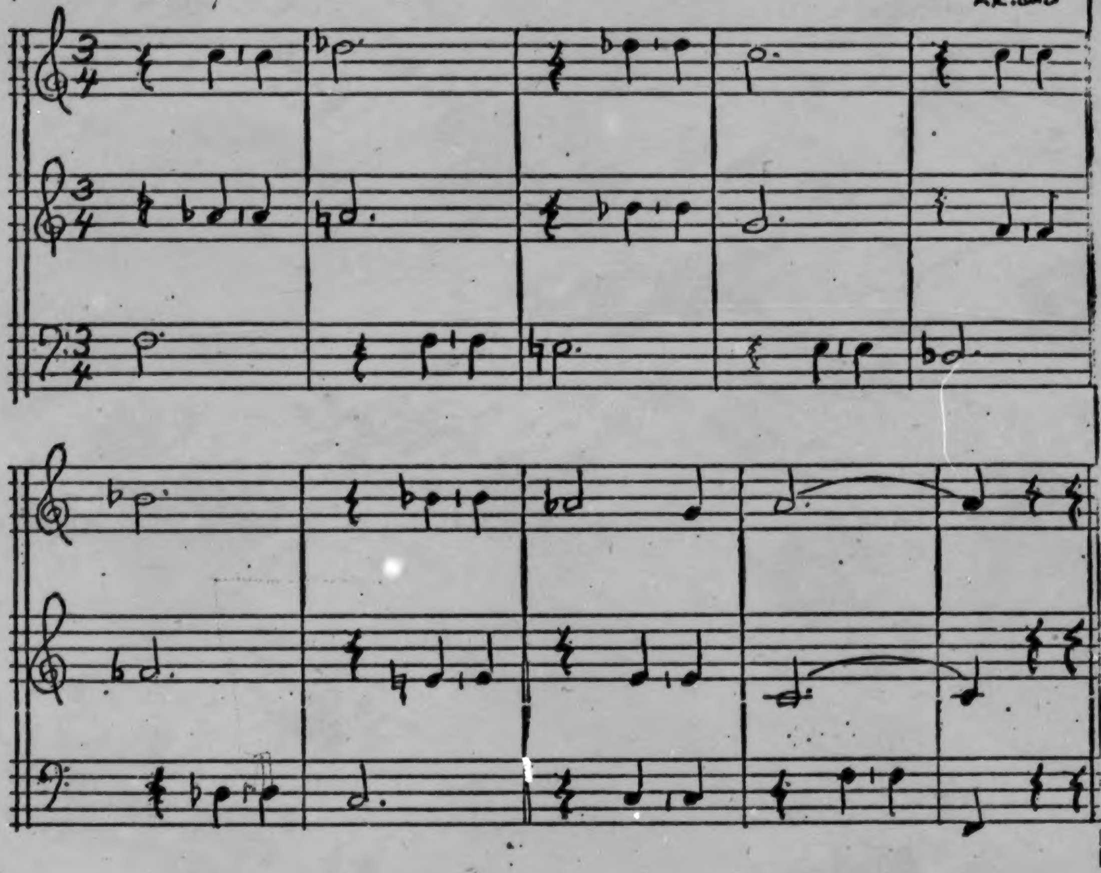
Study No. 67

M. W. Bransford



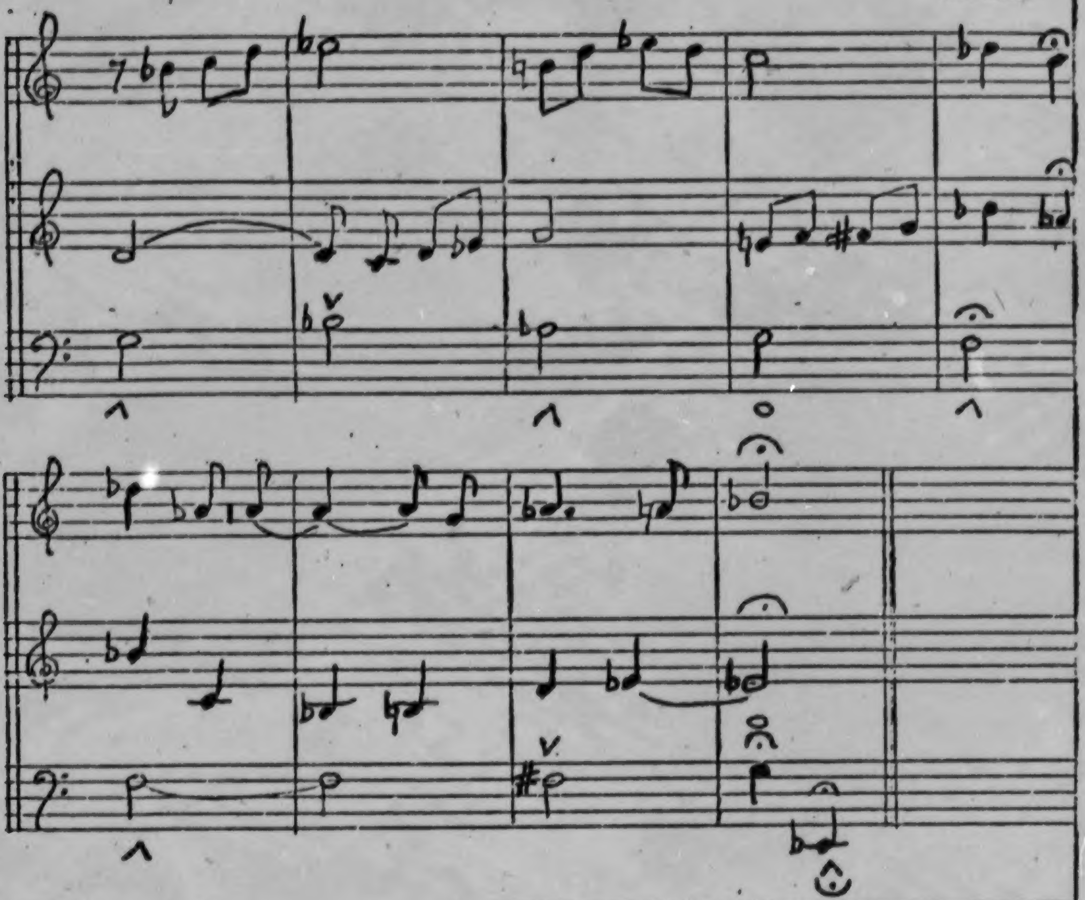
Study No. 68.

K.E. Bird

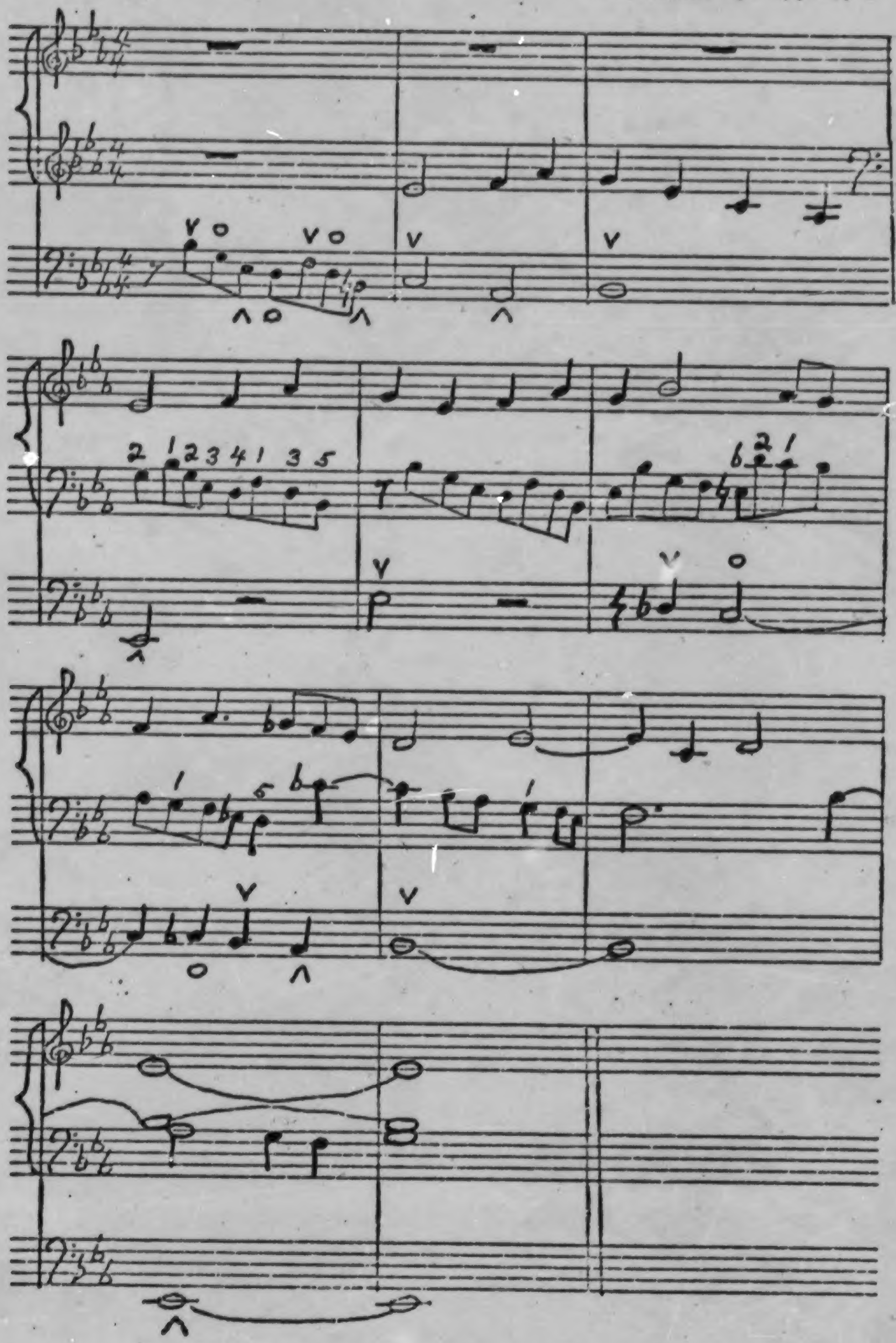


Study No. 69

K.E.Bird



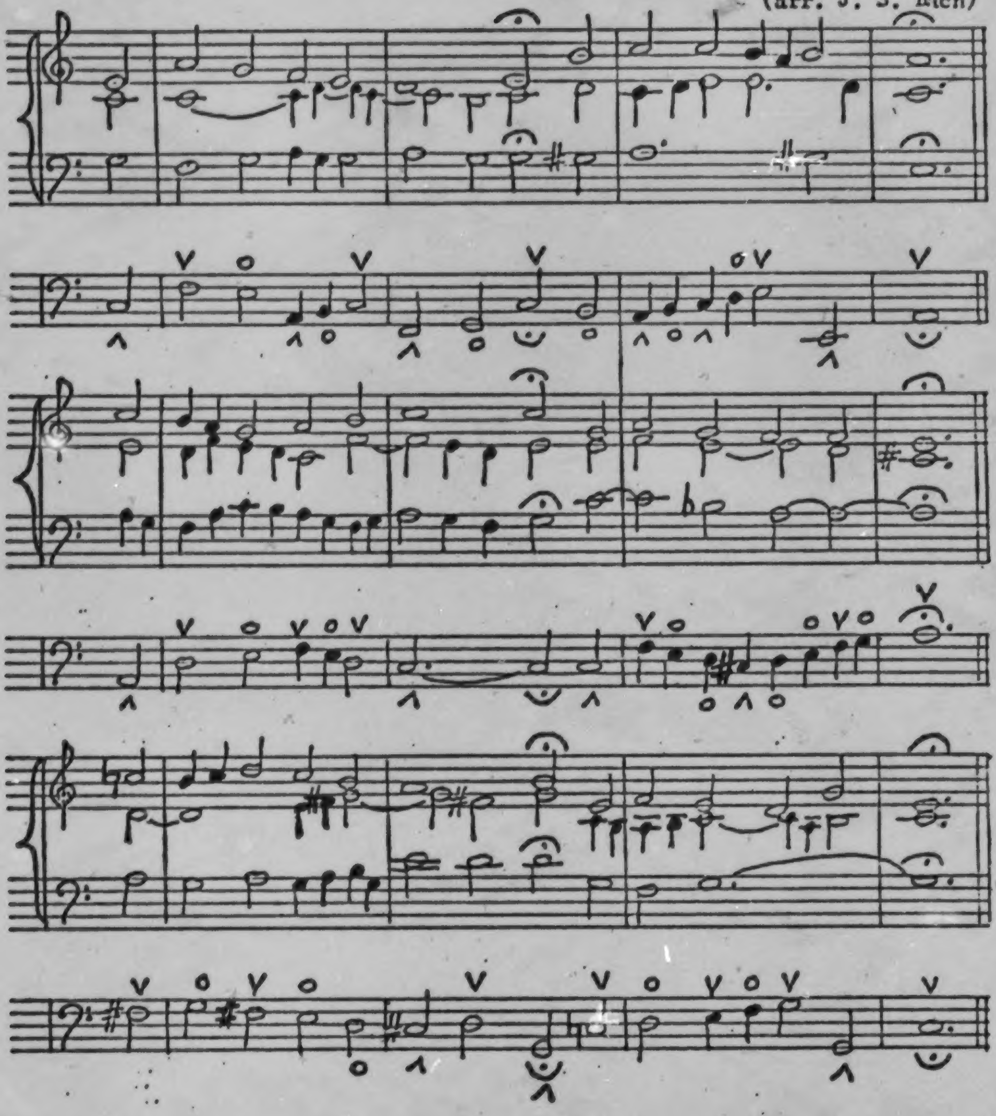
Study No. 70 J. Rheinberger, Op. 49, No. 6


2 1 2 3 4 1 3 5
6 2 1
1 5
1

Chorale

Study No. 71

Hans Leo Hassler
(arr. J. S. Bach)



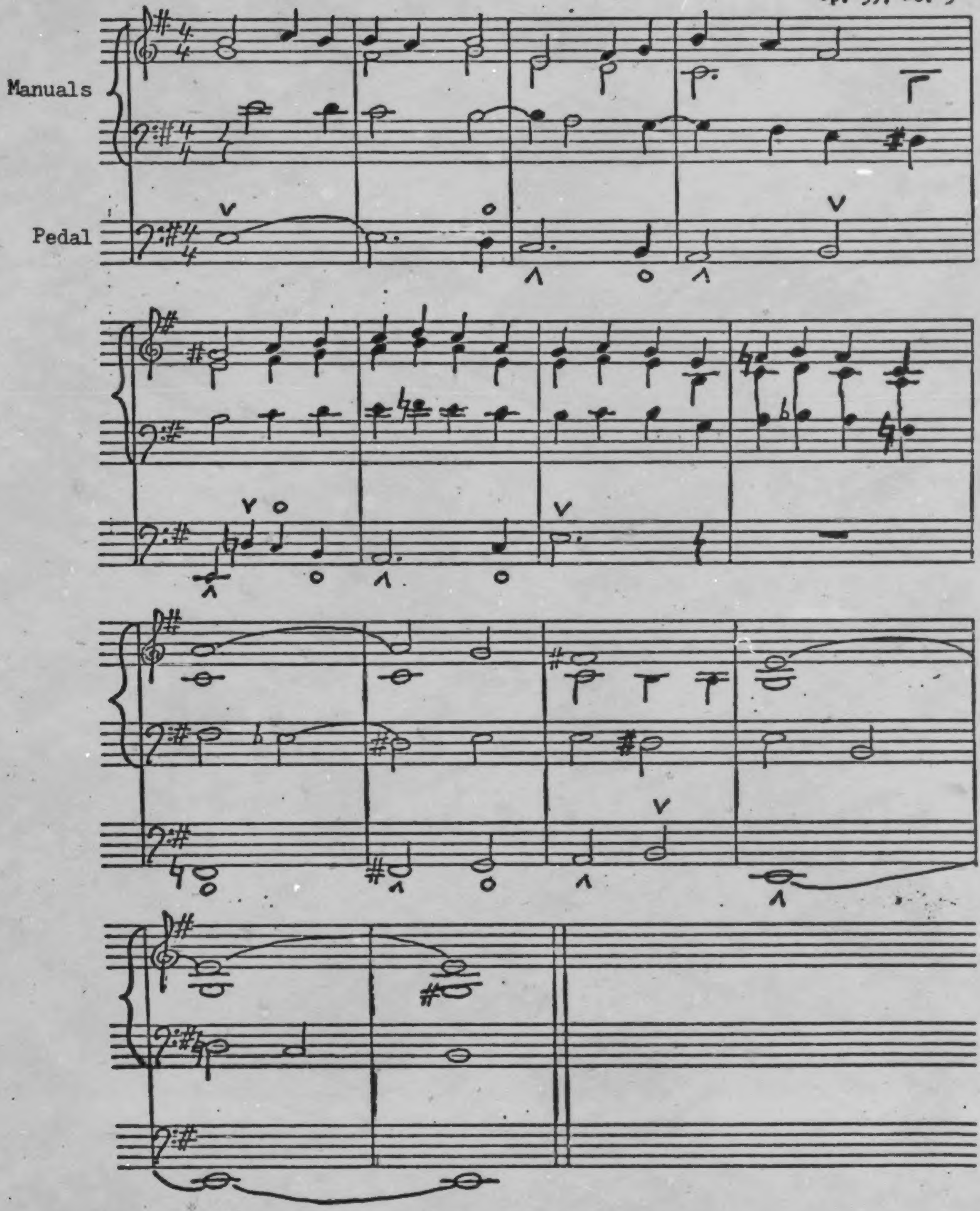
Meditation

Study No. 72

Adagio

Alex. Guilmant

Op. 39, No. 5

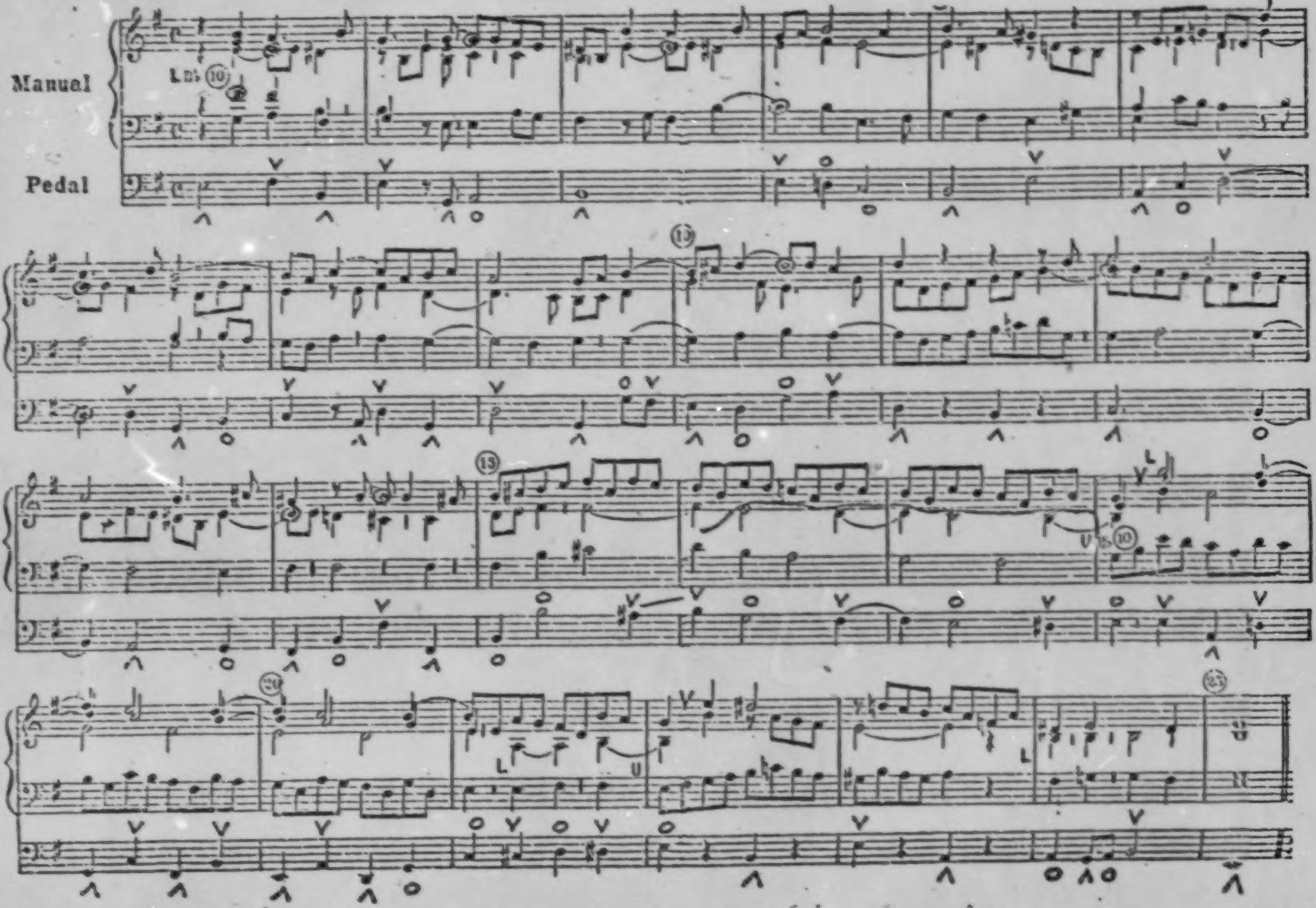

Manuals
Pedal

Prepare
B (10) 00 6746 345
L B (10) 00 7665 432
P 56

Study No. 73

Prelude in E Minor

J. S. Bach
(1685-1750)


Manual
Pedal
Lb ⑩
⑬
⑬
⑩
⑳
㉓

CHAPTER IV

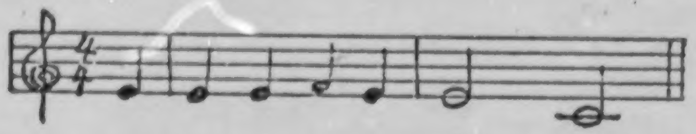
ARTICULATION OF REPEATED NOTES

Music must breathe at repeated notes. It is the rhythmic separation of these notes that gives organ playing character, clarity and vitality. Tone duration (or silence) is one of the organ's principal means of accent, and the precise measuring of these time intervals is of utmost importance. Develop the ability to hear, sense, and musically recognize the true rhythmic value of the space between each note. The late Marcel Dupré often stated that it is as imperative to release a note exactly in time as it is to strike it on the beat.

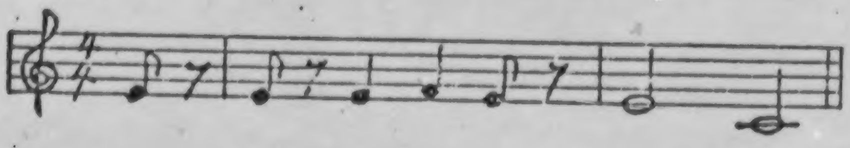
In moderate tempo the rests for repeated notes should be exactly half the value of the note. (Example 1a)

Written

Ex. 1a



Played

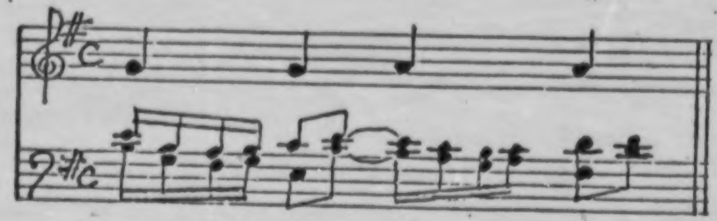


In adagio or very slow tempos, the rests for repeated notes should be one-fourth the value of the note. This will avoid too long a break in the sound of the melodic line. (Example 2a)

Written

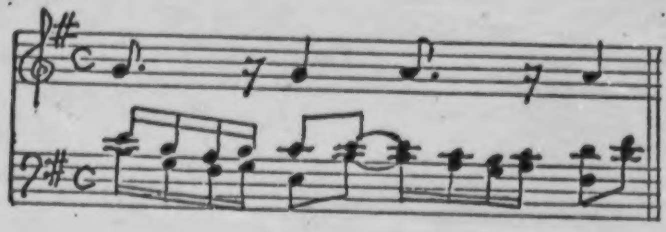
J. S. Bach

Ex. 2a



Played

Ex. 2b

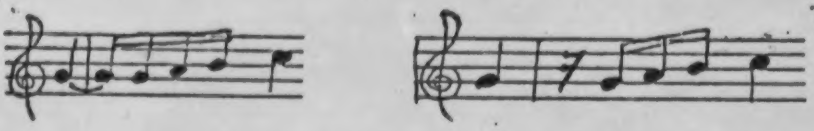


In tied notes--when a note is tied to a note--followed by the same note, the note in the middle is omitted. (Example 3a, b, c)

Written

Played

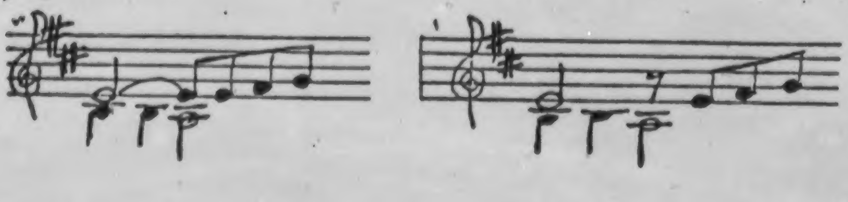
Ex. 3a



Written

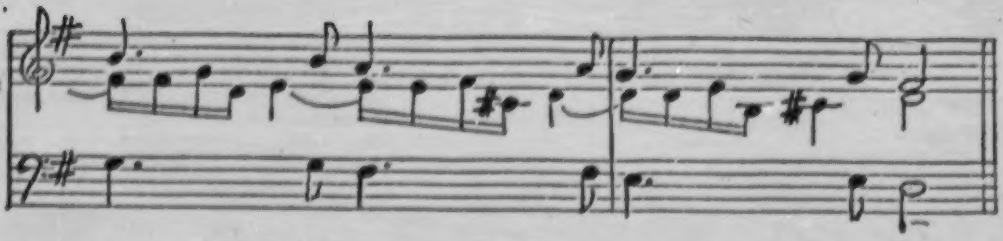
Played

Ex. 3b

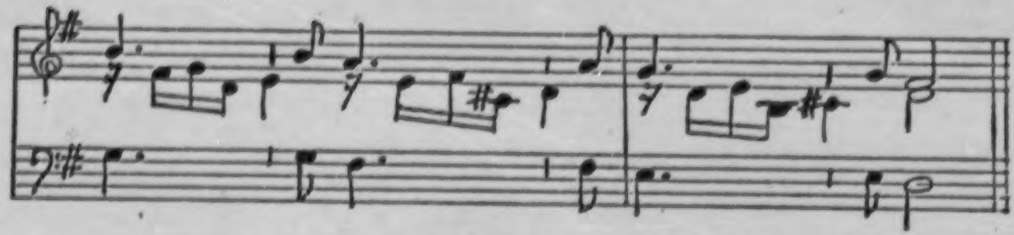


Written J. S. Bach

Ex. 3c



Played



CHAPTER V

PRACTICE WITH A PURPOSE

It is only by slow, disciplined practice, consistent fingerings, absolute strictness in voice-leading, and unyielding patience that the student is able to perform each composition with technical perfection and musical understanding. The amount of time spent in daily practice is an individual matter. It was Thomas A. Edison who voiced the axiom that genius is simply the capacity for taking pains. To develop a skill or talent in any field, the best results are found in the degree to which we apply ourselves to that principle. It is most important for the student to have a goal or purpose in mind at each practice session. He avoids meaningless repetition.

Nine Guidelines for Practice

1. Play the correct notes--work always for accuracy.

2. Continually strive for perfection in rhythm.

3. Learn to listen for attacks and releases, rhythm, registration and interpretation.

4. Keep fingers in contact with the keys.

5. Rests are as important as notes and must be executed with as much care.

6. Practice manuals and pedals individually in various rhythmic patterns as an aid in developing control of technique.

7. Develop a method of practice that will allow the drawing of stops and the use of combination pistons to be rhythmically synchronized.

8. At the first sign of tension, stop and relax for a few minutes. Excessive movement or wasted motion while playing creates fatigue and inaccuracy.

9. Devote some time each day to piano practice. Marcel Dupré and other notable performers often said that the ultimate skill of the organist depends upon his skill as a pianist.

Sight Reading

1. Play what you see and not what you expect to see.

2. Mentally read ahead of where your fingers are actually playing.

3. Read new music.

CHAPTER VI

ARTISTIC REGISTRATION

Organ registration consists of solo combinations and ensembles. Almost any stop sounds well as a solo voice. A contrasting tone quality should be selected for the accompaniment--being certain that the accompaniment is softer than the solo voice.

The figures, such as 2, 4, 8, 16, which are imprinted on a stop indicate its pitch. The number 8 indicates the pitch to be the same as if played on the piano. A figure 4 or 2 indicates one or two octaves higher than on a piano; a figure 16 indicates an octave lower.

Pitches other than octaves are also used on the organ. They are referred to as mutations or fractional pitch stops. These are Quint 2-2/3', Nazard 2-2/3', Tierce 1-3/5', and Larigot 1-1/3'. They are always used in combination with other stops and are especially effective in solo passages.

Many 8' reed tones make excellent solo voices. You may add a 4' flute, or flute mutation (Nazard, Tierce) to enrich the sound further and increase its volume slightly. A bright solo reed can be accompanied by a string or flute; but the flute may have greater contrast. When using stops with orchestral names, such as oboe, clarinet or English horn, one usually stays as closely as possible within the natural range of these instruments.

Ensemble registration refers to stops being played together.

They are characterized by unity of tone, clarity and power. These types of registrations are used in the majority of organ music, accompaniments, hymn playing, and in contrapuntal literature. The reed chorus is occasionally used alone as well as in the larger ensemble crescendo. Other reed stops may fill both solo and chorus functions, especially on smaller instruments. It is highly preferable to add new pitches rather than additional 8' stops.

Ensembles may be divided into four tonal choruses: The Principal or Diapason Chorus displays the greatest representation of sound at every pitch from 32' (Contra Bass) to the high mixtures. The Flute Chorus displays a diversity of stops at various pitches. It is smoother and of lesser volume than the Principal Chorus. The String Chorus presents a complete contrast to the Flute tone stops. String tones are usually produced from metal pipes. William Thynne, an English voicer and builder, is usually recognized as one of the greatest developers of our present string tone. The Reed Chorus is used in ensemble build up. Trumpets, Posaunes, Clarions, etc. add brilliance, power and authority to the sound. (Not all reed stops are ensemble voices. The French Horn, for example, is strictly a solo voice.)

The serious organ student will acquire a complete knowledge of the tonal forces of the organ and their varied uses in registration and combination. Excellence and precision of manual and pedal technique are, of course, important; but technique is not the only factor. We must add to this a thorough study of the appropriate stops and their combinations which will prove an invaluable aid in the satisfactory performance of organ literature and give to it the correct musical interpretation and style. This knowledge of artistic registration is acquired by study, listening and experience. It should become an integral part of each student's research.

Families of Organ Tone Plus
Mutations and Mixtures

Diapason

Principal Octave Super Octave	Fundamental organ tone--non-imitative of orchestral instruments. These stops may be present at many pitch levels.

Flute

Open Types Harmonic Flute Melodia, etc. Closed Types Gedeckts, Bourdons Rohrflotes, etc.	Open types often imitative; stopped types are not. Present at many pitch levels.

String

Salicionals Violas Gambas, etc. *Voix Celeste	Present usually at 8' pitch. *Celestes consist of two ranks of String or Flute tones, one slightly sharp of the other. They should be used only with their partner and not in larger ensembles.

Reed

Ensemble Trumpets Clarions Bombardes, etc. Solo Oboe Clarinet English Horn, etc.	Some stops imitative, others not. Limited to 4', 8' and 16' pitches. Many organs, especially the smaller ones, have Reeds which are designed for both ensemble and solo use.

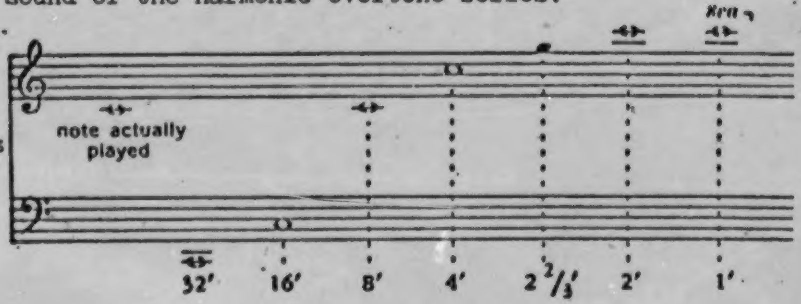
Mutations

Quint 2-2/3'
Nazard 2-2/3'
Tierce 1-3/5'
Larigot 1-1/3'

Mixtures

Mixtures consist of Principal pipes, two or more to a note, and add richness to the sound of the harmonic overtone series.

The chart indicates the pitch of various registers.



Stops of an Organ

Stops which speak:
Couplers which join one keyboard to another--or to itself in octaves. Also at 4' and 16', depending on pitch desired.

Manuals (Keyboards)

Two Keyboard Organs
- Upper--Swell
- Lower--Great
- Pedal Keyboard--Pedal Organ

Three Keyboard Organs
- Upper--Swell
- Middle--Great
- Lower--Choir or Positif
- Pedal Keyboard--Pedal Organ

Four Keyboard Organs
- Above Swell--Solo or Antiphonal (same as Three Keyboard)

The Bracket

{ Indicates that both hands should play on the same manual.

CHAPTER VII

HYMN PLAYING FOR ORGANISTS

The organist makes his chief contribution to hymn singing by presenting to the congregation a new, fresh and contemporary work of art. By means of proper registration, tempo and articulation he can clarify the meaning of the hymn and heighten its emotional impact so that the congregation can more actively participate in the worship service. The art of hymn playing defies description and it cannot be achieved always by simply following a set of rules and regulations. It is an authentic and integral part of service playing and one of the prime values of hymnody.

I. General Observations
   A. A positive attitude should be maintained toward the vital importance of hymn playing, dismissing the idea that it is "only a hymn." The same meticulous care and attention must go into hymn preparation as other music.

   B. The study of chorales is one of the logical steps to hymn playing.

   C. Since hymns are written to be sung and not primarily played, certain adjustments need to be made in the printed score, such as tying some notes and using special articulations. (See pages 51 and 52.) The organist should have his own hymnal so that these special markings, in addition to pedaling, fingerings, phrasing, and registration, can be written in.

II. Basic Principles of Good Hymn Playing
   A. Articulation of Repeated Notes
   All repeated notes are played rhythmically precise, and others legato. In general, always repeat the soprano. The alto, tenor and bass should be repeated according to the

following considerations:

1. The character of the hymn will dictate how much repeating and tying should be done. The more brilliant the hymn, the more repeating. The more quiet the hymn, the more tying.
2. Do not tie from unaccented to accented notes. In triple meter, the first beat is the accented, and in duple meter, the first and third are usually accented.

B. Phrasing
   1. In order to play hymn properly, we must understand the words as well as the music's phrasing.
   2. At the end of each phrase, all parts should be phrased unless the words are carried over.

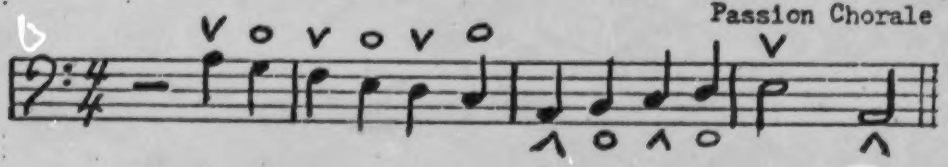
C. Amens
   1. Sing Amen in the same rhythmic pulse as the rest of the hymn.
   2. Organ volume is not reduced for the Amen.

D. Tempo
   1. Individual character and mood of each hymn will dictate the tempo.
   2. The tempo in any particular hymn is not changed with the possible exception of the closing phrase; then it is only a ritard.

E. Introducing the Hymn
   1. Usually play the hymn in its entirety as a musical unit. Sometimes an abbreviated and/or freely composed introduction is appropriate and refreshing.
   2. Set a tempo which will establish the correct singing tempo.

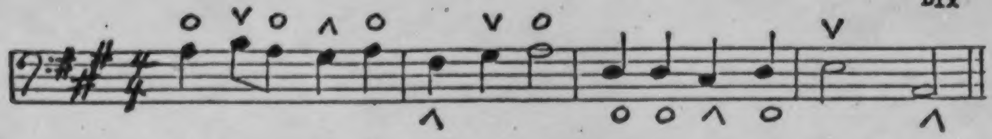
F. Fundamental patterns which will help solve most hymn pedaling problems:
   1. White note to white note--using the inner edge of the foot with movement from the ankle.

Passion Chorale



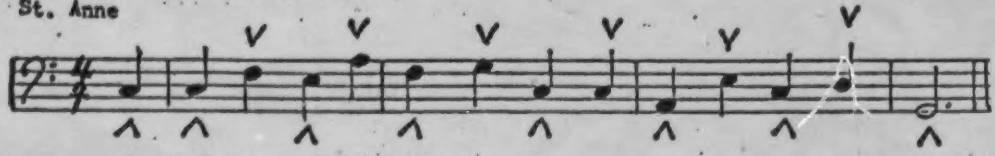
2. White note to black note--using up and down ankle movement.

Dix



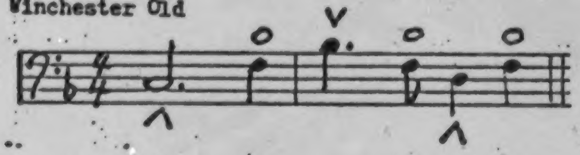
3. Alternating feet. Hymns of the chorale type use this procedure.

St. Anne



4. Thirds and occasional fourths--playing on the inside of the foot.

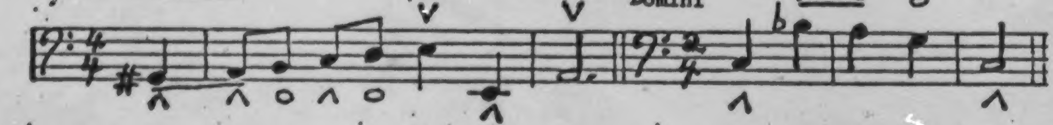
Winchester Old



5. Slide from black to white note by one foot. Lines drawn above or below indicate the coming slide.

Passion Chorale

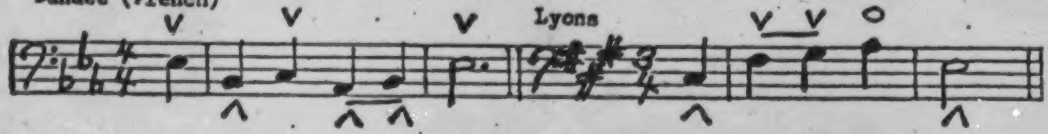
Laudes Domini



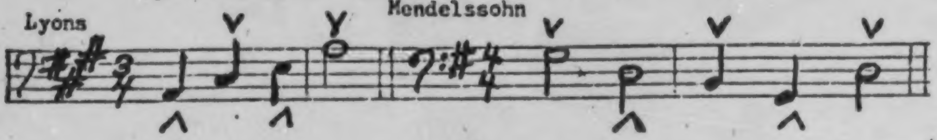
6. Slide from one black note to another.

Dundee (French)

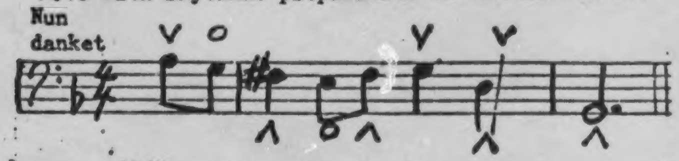
Lyons



7) Crossing the Feet.

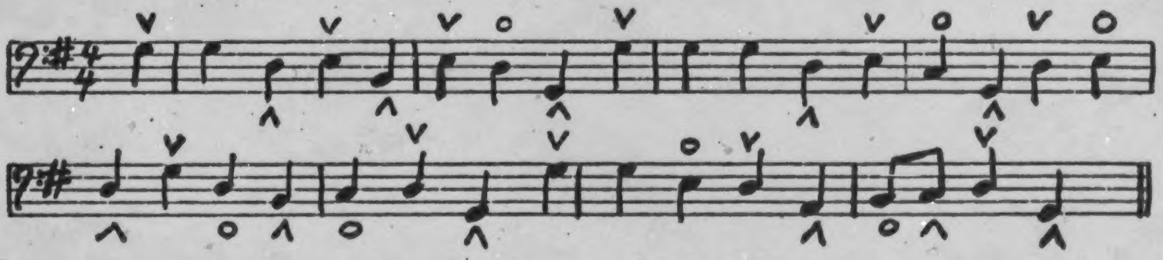


8) Substituting one toe for the other while holding a note. Move with rhythmic preparation to the next note.

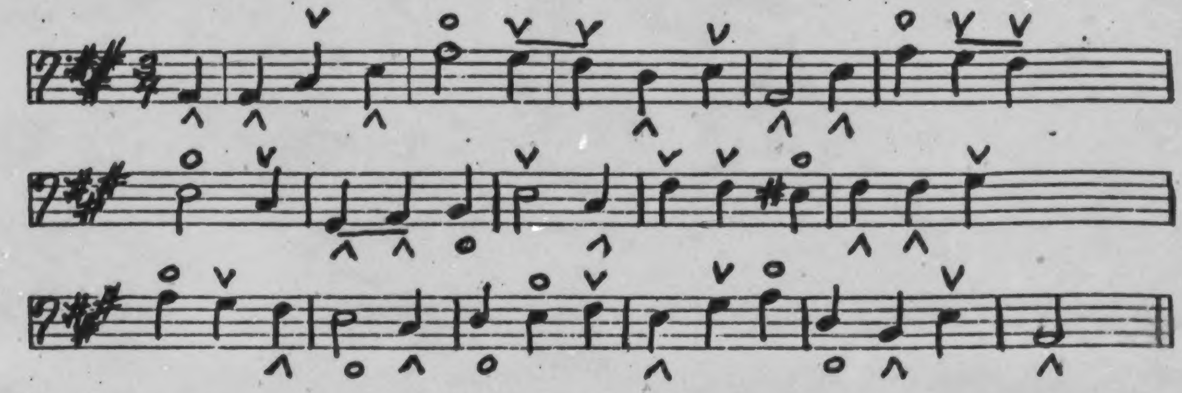


Suggested marked pedalings for two familiar hymn tunes are listed below:

1) Praise God from Whom All Blessings Flow (Old Hundredth)



2) O Worship The King (Hanover)



III. Registration for Hymns
  A. General Principles
    1. Size of church and congregation is a factor.
    2. Generally bright and clear with Principal 8', 4', 2' Mixture.
    3. Add reeds for stronger hymns when appropriate.
    4. Change registration frequently.
    5. In quieter hymns, occasionally omit the 16' in the pedal.
    6. Play the pedal part in the octave written. Doubling the bass line in the left hand will thicken and muddy the texture.
  B. Suggestions of Tonally Muddy Organs
    1. Keep swell shades open at all times.
    2. Avoid the heavier, thicker sounding stops.
    3. Use as few stops as possible to produce the desired volume and quality.
    4. If possible, use only one stop of any given pitch unless that is to be emphasized.
    5. Manuals not being used may be coupled to pedal. Otherwise, work to keep pedal registration independent of manual.
    6. The pitches at 8' in the manuals and 16' in the pedal should not be emphasized.
    7. The use of higher pitched stops will provide clarity without volume.
    8. Each organ and situation is unique. The development of a musical ear becomes the final arbiter.

IV. Ways to Vary Hymn Playing
  A. Slight Changes in Notes
    1. Moving pedal line within the written harmony. For good example of this, see hymn "For All the Saints" (Sine Nomine) by Ralph Vaughn Williams.
    2. Start in unison, then change into harmony, or play in unison throughout a single stanza.
    3. Allow the choir to carry the singing on one stanza, leaving out the organ altogether.
    4. Add non-harmonic tones for interest (passing tones, neighboring tones, suspensions, etc.). This will aid in maintaining a vital rhythmic pulse.
  B. More Extensive Modifications
    1. Locate alternate harmonizations of the same melody. For example:
      a) Lutheran Hymnal has two good settings of "When I Survey."
      b) Try using setting of Beethoven's "Hymn to Joy" from his Ninth Symphony.
      c) Add descants above the melody. The Pilgrim Hymnal has some excellent examples.

2. Use Free Organ Accompaniments
    a) Introduce a few contemporary harmonies. (There are many good collections published by Augsburg and Concordia. These are listed in Chapter XI.)
3. Add interludes for longer processionals and recessionals.
    a) In situations demanding longer processionals or recessionals and in certain festival services, you may add interludes between stanzas. Occasionally begin the hymn a step or two lower than written. During the bridge between stanzas, modulate into the higher key for the final stanza. Always remember--do not break the rhythm.
    b) Unison singing and the use of descants during processionals is highly recommended as an aid in the making of the service an inspiring experience for each worshipper.

V. Correlation of Hymns with the Worship Service
    A. Select organ preludes based on hymns which are to be sung.

    B. Use motives from the hymns to unify the service. Build interludes from the short motives, using a theme from the anthem or organ offertory.

    C. Always be sensitive to the mood of each service.

Arranging Vocal Scores for the Organ

A vocal and organ score for the hymn tune Morecambe has been selected as an example. The melody is often sung to George Croly's (1854) words "Spirit of God, Descend Upon My Heart." Three things are to be observed in the organ score:

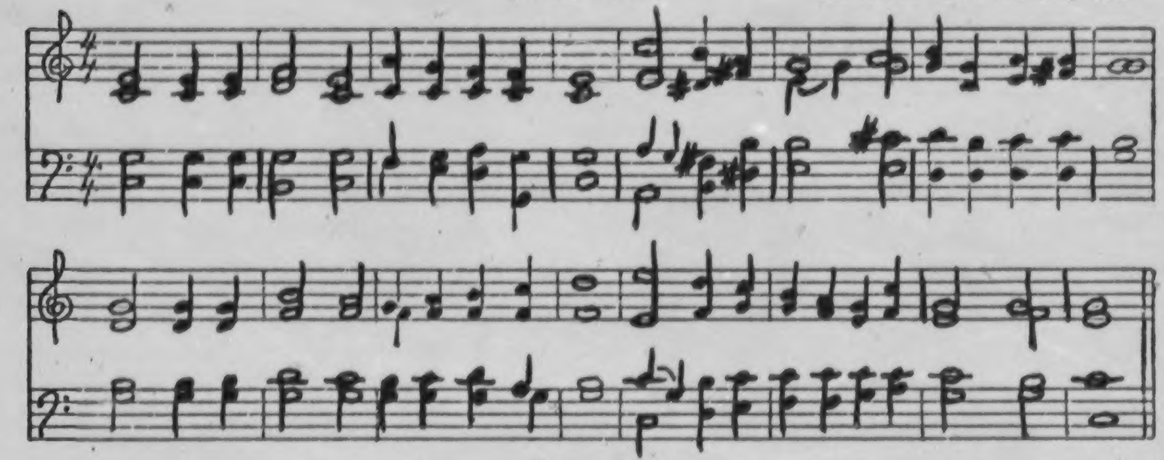
1. All repeated notes in alto, tenor and bass are tied.
2. The bass is played in the pedals. On small organs only the pedal part may be played an octave lower.
3. Alto and tenor parts are played by the left hand.

Hymns played as meditations during the service offer many possibilities for effective registration. The melody may be played on a solo stop, in the tenor or soprano range, with a soft accompaniment on another manual with pedal. Tie the repeated notes in the accompaniment in order to preserve a sustained organ legato.

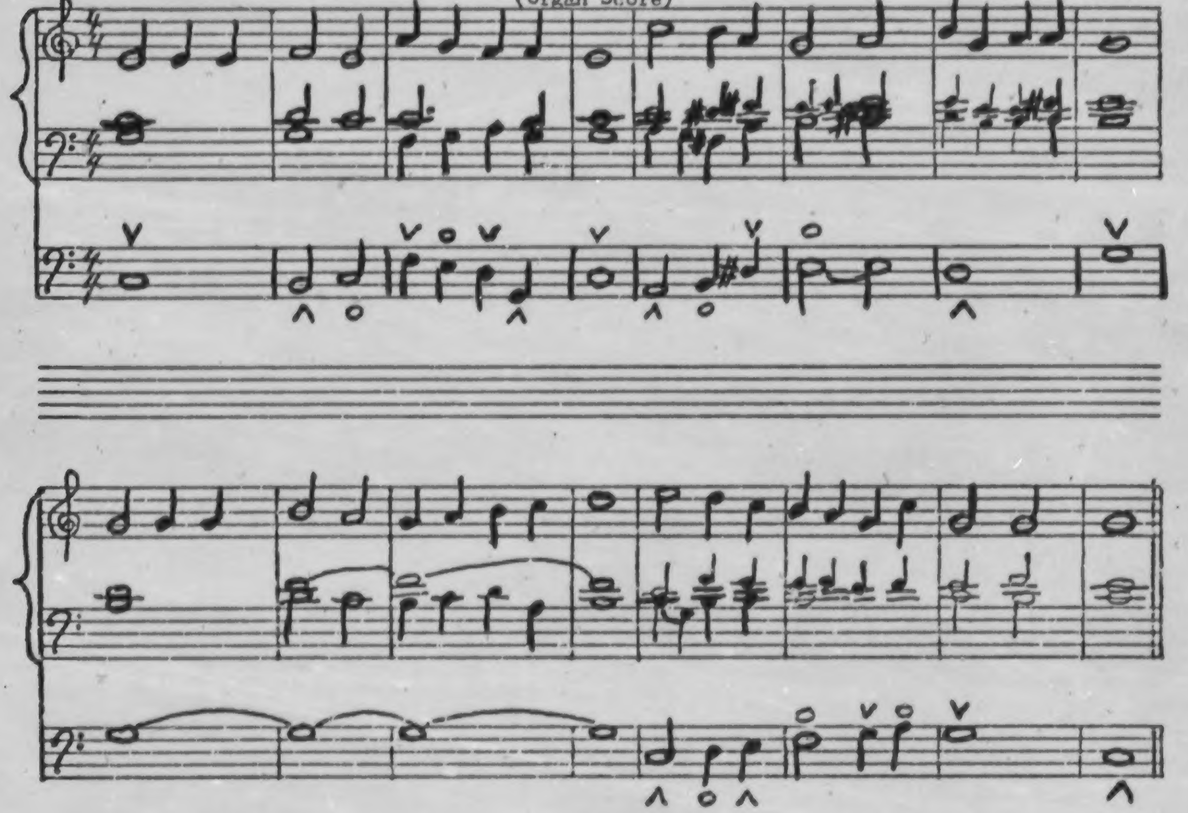
Reading directly from the vocal score is an important practice activity. It improves our reading ability and musicianship. It is also practical and most helpful in anthem accompaniments and in arranging piano scores for the organ.

Tune: Morecambe
(Vocal Score)

Frederick C. Atkinson, 1880



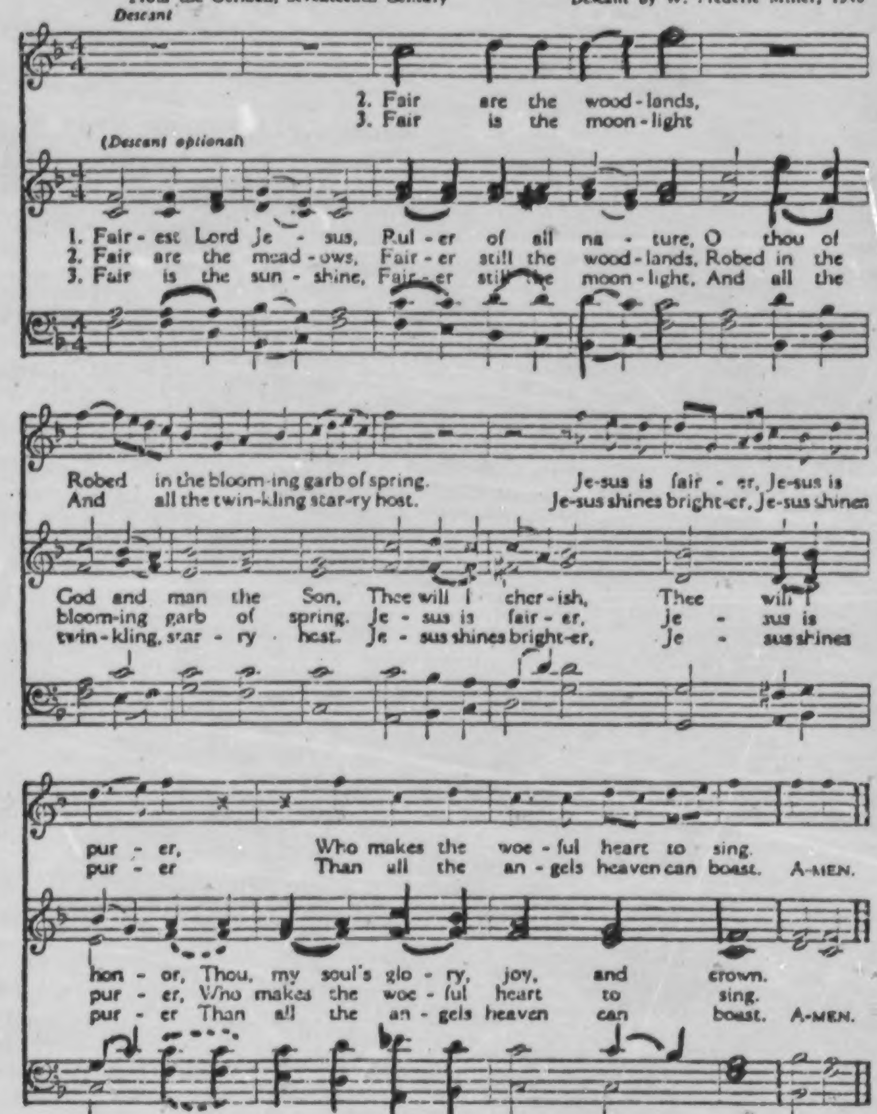
Morecambe
(Organ Score)



"Fairest Lord Jesus"

Silesian Folk Song
From Schlesische Volkslieder, Leipzig, 1842
Descant by W. Frederic Miller, 1940

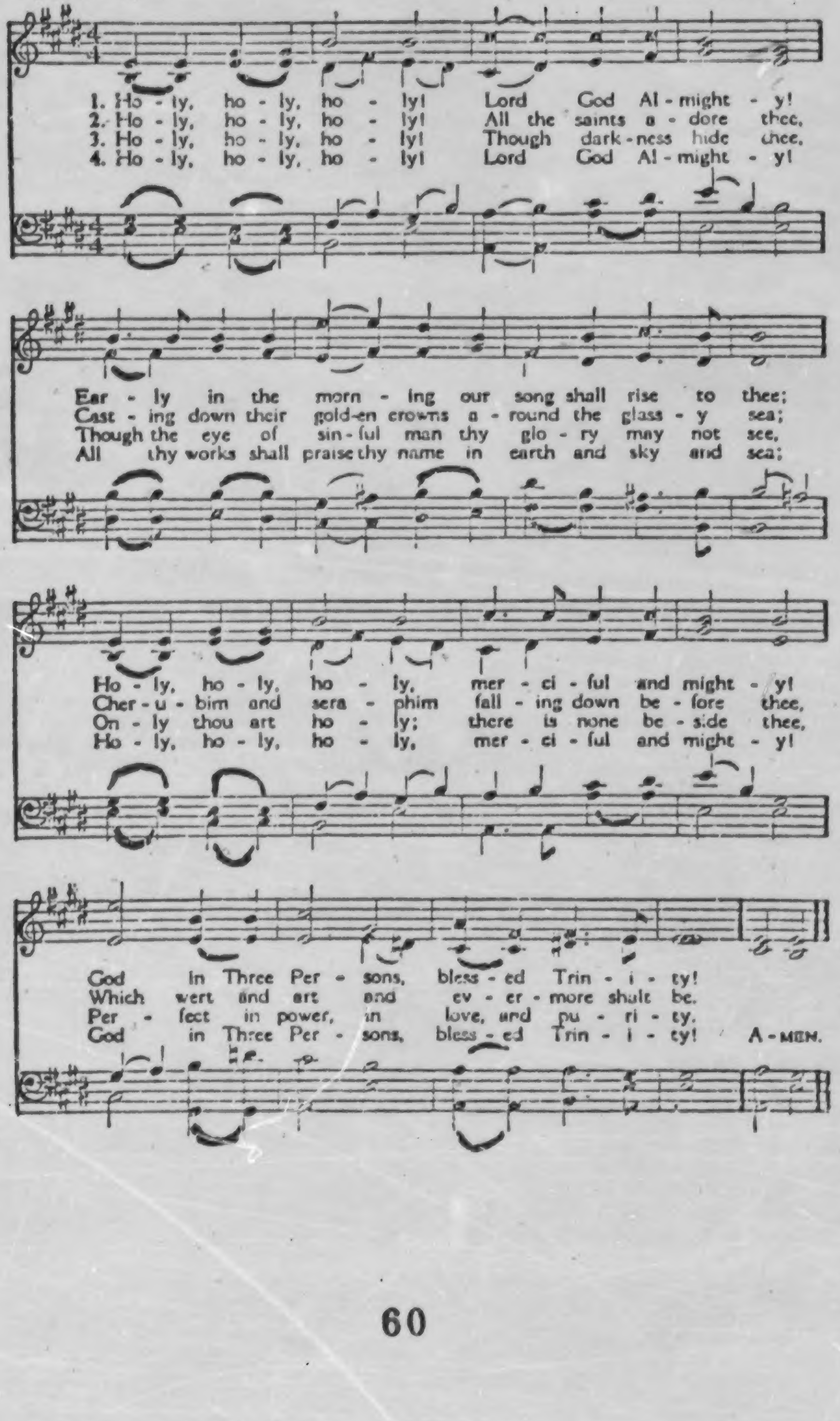
From the German, Seventeenth Century


Descant
2. Fair are the wood-lands,
3. Fair is the moon-light
(Descant optional)
1. Fair-est Lord Je - sus, Rul-er of all na - ture, O thou of
2. Fair are the mead-ows, Fair-er still the wood-lands, Robed in the
3. Fair is the sun - shine, Fair-er still the moon-light, And all the
Robed in the bloom-ing garb of spring. Je-sus is fair - er, Je-sus is
And all the twin-kling star-ry host. Je-sus shines bright-er, Je-sus shines
God and man the Son, Thee will I cher-ish, Thee will I
bloom-ing garb of spring. Je - sus is fair - er, Je - sus is
twin-kling, star - ry host. Je - sus shines bright-er, Je - sus shines
pur - er, Who makes the woe - ful heart to sing.
pur - er Than all the an - gels heaven can boast. A-MEN.
hon - or, Thou, my soul's glo - ry, joy, and crown.
pur - er, Who makes the woe - ful heart to sing.
pur - er Than all the an - gels heaven can boast. A-MEN.

Descant from *Hymns for Junior Worship*, copyright, 1941, by the Presbyterian Board of Christian Education. Used by permission.

"Holy, Holy, Holy"

Reginald Heber, 1826 John B. Dykes, 1861


1. Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!
2. Ho - ly, ho - ly, ho - ly! All the saints a - dore thee,
3. Ho - ly, ho - ly, ho - ly! Though dark - ness hide thee,
4. Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!
Ear - ly in the morn - ing our song shall rise to thee;
Cast - ing down their gold-en crowns a - round the glass - y sea;
Though the eye of sin - ful man thy glo - ry may not see,
All thy works shall praise thy name in earth and sky and sea;
Ho - ly, ho - ly, ho - ly, mer - ci - ful and might - y!
Cher - u - bim and sera - phim fall - ing down be - fore thee,
On - ly thou art ho - ly; there is none be - side thee,
Ho - ly, ho - ly, ho - ly, mer - ci - ful and might - y!
God in Three Per - sons, bless - ed Trin - i - ty!
Which wert and art and ev - er - more shalt be.
Per - fect in power, in love, and pu - ri - ty.
God in Three Per - sons, bless - ed Trin - i - ty!
A - MEN.

CHAPTER VIII

ORNAMENTS

It is most desirable that ornamentation in organ music follows closely the taste and style of its particular period. Performance and interpretation of music of past epochs must be approached with caution since the style as a whole should first be understood.

The French teacher of singing, Joseph Blanchet, is emphatic in his insistence upon the expressive function of the French ornaments or *agréments*:

> The *agréments* are to song what figures of speech are to eloquence. By them the great orator moves the hearts of his listeners and leads them where he will . . . to remove this sort of ornament from music would be to take away the most beautiful part of its being.[3]

Musical ornamentation forms an integral part of some organ music as well. A performance of certain compositions in which the trills, appoggiaturas, turns, and mordents are omitted or interpreted incorrectly, exhibits poor musical taste and fails to carry out the composer's intentions.

An ornament introduces dissonance and serves as a group of notes which embellishes a melody. Once the dissonant element is located, the performer should search for the best method of bringing it musically into resolution. Sometimes the best procedure is to sustain somewhat the dissonance itself. The rhythm of the ornament and that of the melody surrounding it should be closely related. Its chief duty is to heighten melodic activity and not to cause a shock or to provoke a sensation of undue agitation. Many organists perform ornaments with a nervous reaction that resembles the shot of a gun rather than as expressive, singing adornments.

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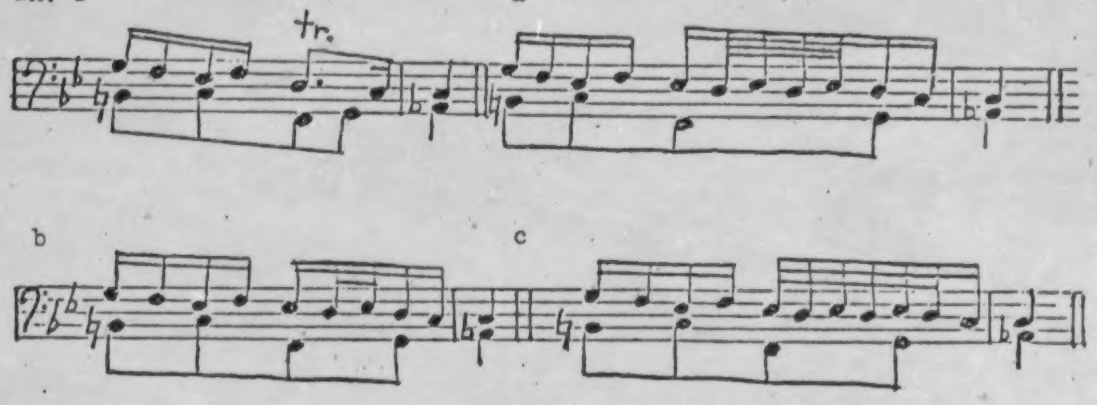
[3] Joseph Blanchet, L'Art ou les principes philosophiques du chant (Paris: n. p., 1756), p. 61.

The Trill

Interpretation of the Cadence Trill

A trill is the rapid alternation of two notes either a whole or half tone apart. The following three points will aid the performer: 1, the trill must be played on the beat; 2, it usually begins with the note above the written note; 3, it should be played in such a way as to emphasize the initial note which is dissonant to the harmony. In general, excessive speed should be avoided in execution since a trill which is not clearly articulated can never achieve its purpose.

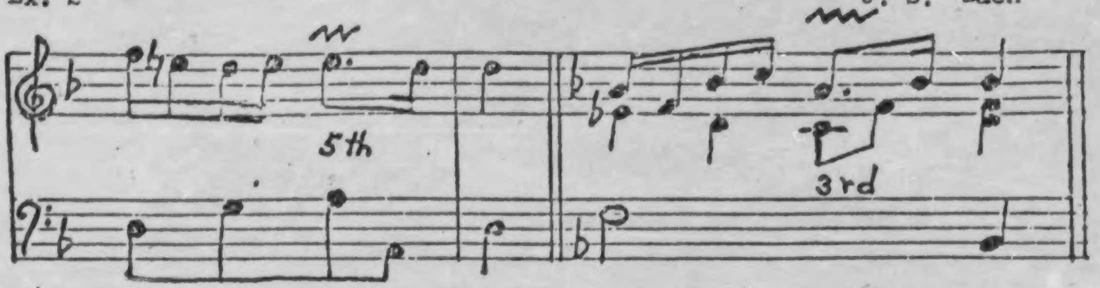
Ex. 1



Use of the Cadence Trill

The cadence trill can be identified in organ music by this formula: a dotted quarter-note followed by an eighth (or a dotted eight-note followed by a sixteenth) in which the dotted note is the fifth or the third of the dominant chord, the trill stops on the dot, and the short note is the anticipation of the final note of the phrase. (The above formula must occur at a cadence.) The following signs for the trill (∿∿, ∿∿∿, t, or tr) are written over the dotted note. According to Putnam Aldrich in his book Ornamentation in J. S. Bach's Organ Works, a trill should be played every time this formula appears even if the sign is not there.

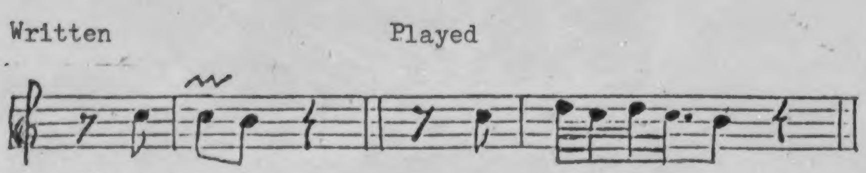
Ex. 2 J. S. Bach



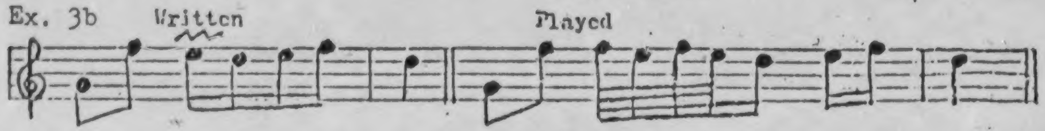
The Short Trill

The short trill, like the cadence trill, is indicated by either ∿∿ or tr. Its execution may be articulated in the following three places: 1, on the second of two repeated notes; 2, on the third of a chord, to fill out an arpeggio; 3, on either note of the interval of a descending second. The most satisfactory interpretation of the short trill consists of only four notes, played as evenly as possible.

Ex. 3a


Written
Played

Ex. 3b


Written
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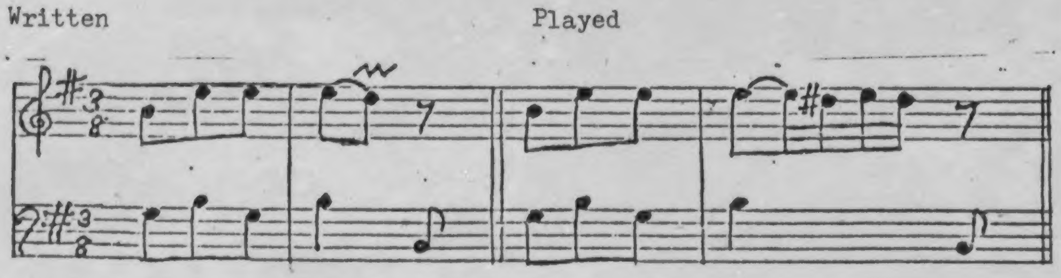
Ex. 4


Written
Played
3
8
3
8

The Mordent

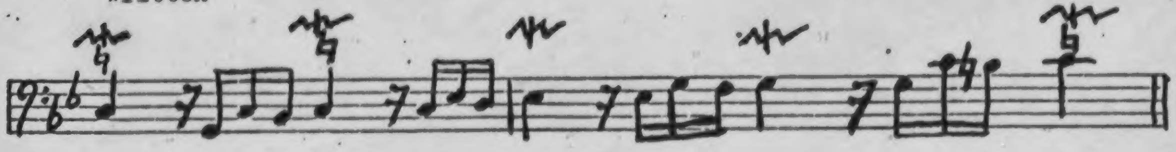
The mordent in organ music has a melodic function more often than a rhythmic one. (It consists of the alternation of a melody note with its lower neighbor.) The performance of the ornament should be rhythmic and it must be neatly fitted into the time of the measure. Sometimes a slow execution is used, but a rapid interpretation gives more vitality when demanded by the character of the composition.

The author believes that the best way to attain the melodic adornment of the mordent, for example, is to keep oneself strictly within the rhythmic pattern used by the composer at first. Then, with control, a more expressive ornament is possible when played more freely. The performer may then be able to interpret musically the true meaning of the entire phrase.

Ex. 5a

Written

J. S. Bach



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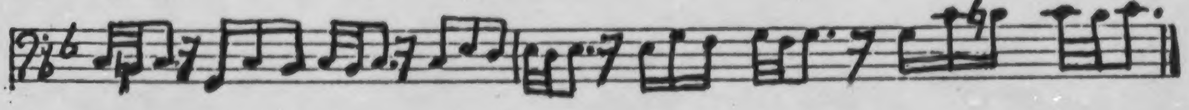
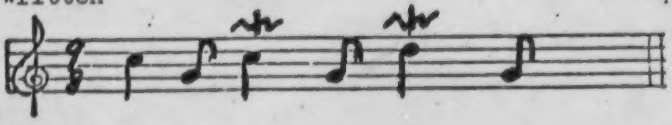


Ex. 5b

Written



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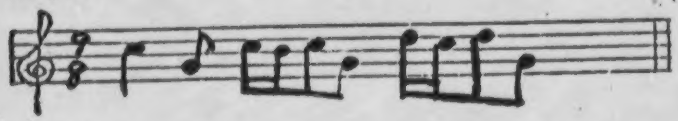
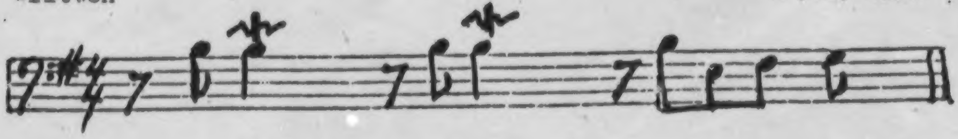


Ex. 5c

Written

J. S. Bach



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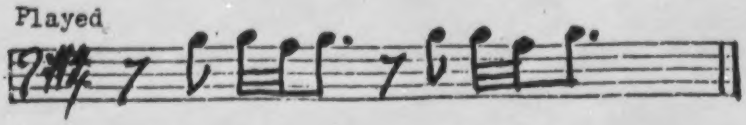
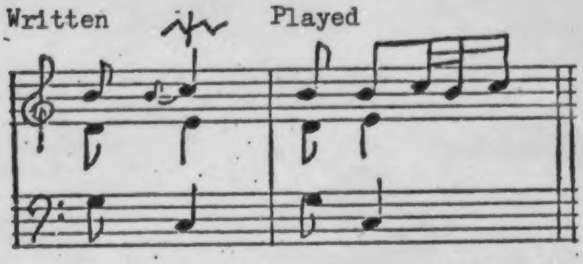


The Appoggiatura

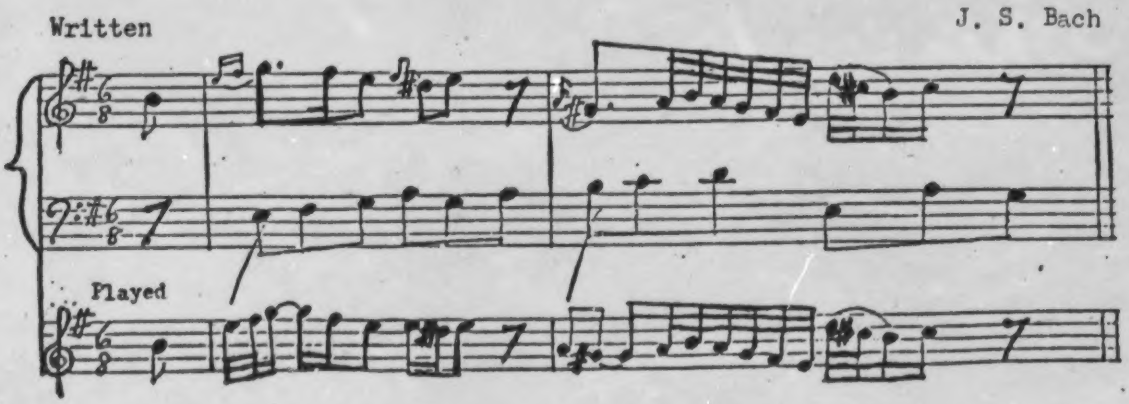
The appoggiatura is executed from above or from below, according to whether the melody approaches the principal note from above or below. Its primary function is to accentuate a nonharmonic note. As dissonances, they receive the tonic accent and they should, therefore, always be played on the beat.

The fact that appoggiaturas are written in tiny notes should not lead the performer to confuse them with grace notes and play them rapidly. The size of these notes has nothing to do with their rhythm. It merely indicates that these smaller notes do not belong to the established harmony.

Ex. 6



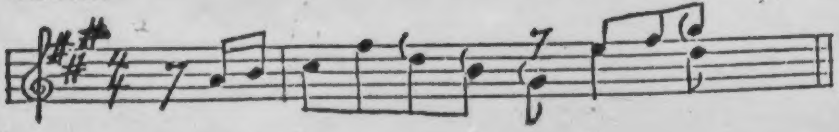
Ex. 7a



Ex. 7b

Written

J. S. Bach



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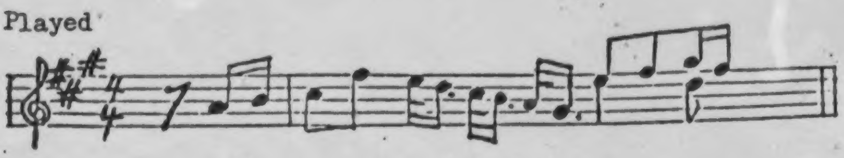

The Long Trill

The long trill is usually found upon a note which is common to a series of changing harmonies. It often is continued throughout the whole value of the note, even though only indicated by ∿∿ . The trill is usually played in notes whose time-value is one-half that of the most rapid accompanying voice.

Ex. 8

Written

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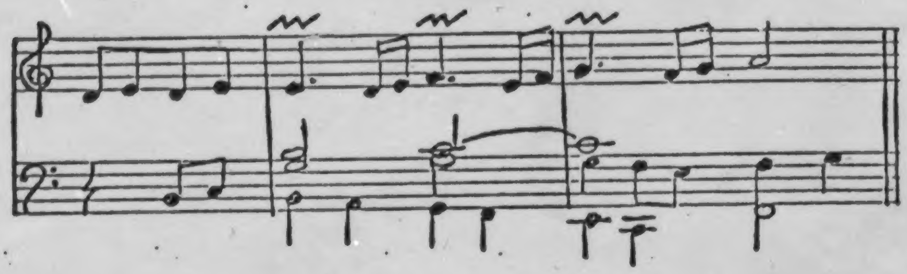

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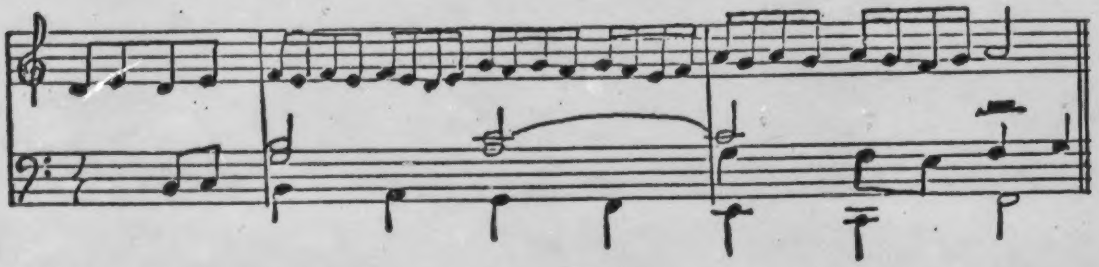
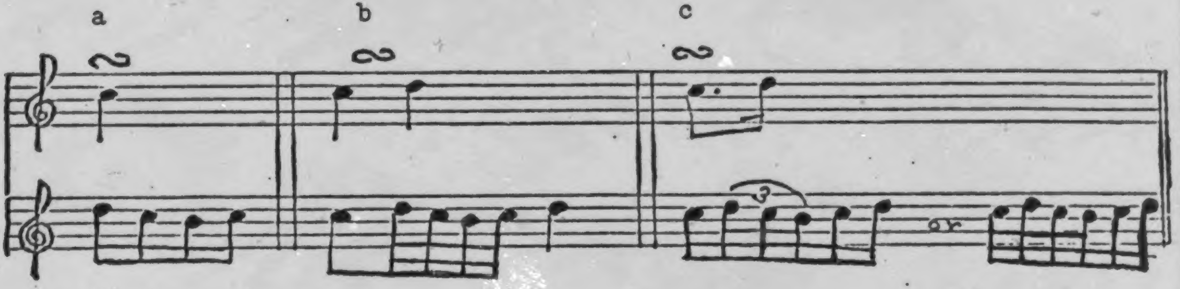


The Turn

The turn, as it is used in Bach's organ music, consists of four notes only. These four notes of the turn are generally played in an even rhythm with four sixteenth-notes for a turn on a quarter-note, or four thirty-second notes for a turn on an eighth-note. In the case of dotted notes, the last note of the turn should coincide with the dot, in order that the whole figure will end with two notes of equal value.

Ex. 9



CHAPTER IX

ELECTRONIC ORGANS

In the past three decades the electronic organ has replaced the traditional pipe organ in many religious organizations. According to the American Guild of Organists (A.G.O.) survey report, the pipe organ is still used in 70 per cent of the Christian churches with the exception of the Episcopal church where the percentage is 80 per cent. In other non-protestant organizations and Jewish synagogues, electronic organs account for nearly one half of the instruments used.

Today the electronic instrument is in a stage of rapid technical development. Significant improvements have been made in the last decade. New inventions and developments are now in evidence and more should appear in the near future. The recent digital computer organ is an example of one of the newest innovations. Its acceptance by some musicians as a musically competent instrument may have just begun.

Organ students and prospective church musicians should have an elementary understanding of electronic organs and their relationship to the traditional pipe organ. Since electronic instruments have gained such a prominent place as musical media, we need to be aware of a few facts to form intelligent and well-informed opinions.

First, it may be wise for us to discard much of the promotional material of those engaged in the business of selling organs, the descriptions of its workings by certain technicians, and bits of misinformation from organ enthusiasts who may not possess the necessary technical background.

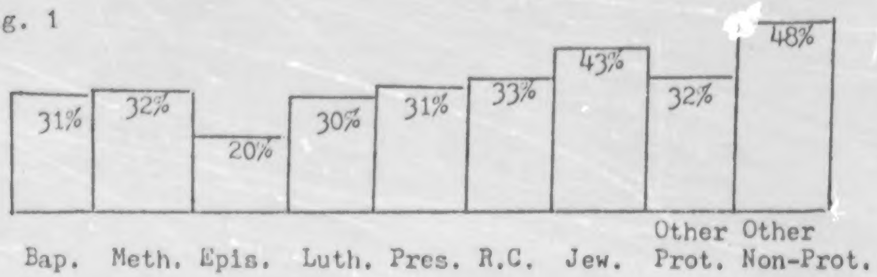
The electronic organ is often claimed to excel in maintenance, service, repair, and reliability. Conversely it is a well established fact that certain electronic parts experience occasional failures for no apparent reason. The habit of intelligent listening must be cultivated. This requires much practice and concentration in order to identify any specific deficiencies which may occur. It is wise to seek professional advice from a competent technician with adequate training who will be able to service the instrument properly.

The electronic organ has two distinct advantages: one, the ease with which voicing in some models (expensive) may be altered to fit the acoustics of the church or to satisfy the changing tastes of the organist or congregation; two, the fact that less space is required for installation. There are two basic kinds of electronic instruments--those that use oscillators and those that do not. Organs that do not use oscillators employ a kind of recorded sound instead. Such instruments have very little ensemble of sound. Other manufacturers use a type of system known as frequency dividers, together with fewer oscillators in order to reduce the cost. The resulting ensemble in this type of instrument depends on how many oscillators there are, not on how many dividers or stops or any other advertising gimmick. The organ designer often embellishes the organ speaker systems beyond belief. He may take great liberties since he has little tangible product to show outside of the console itself. However, with an adequate number of oscillators and refined tone production techniques, this spectacular approach to speaker system design is unnecessary.

Most manufacturers of electronic organs use three methods to produce the maximum number of stops[4] with the minimum number of oscillators or tone generators: one, unification, which will cause each stop to have the same tone quality and scaling as every other; two, filtering, which will give several different qualities of sound to a stop through electronic circuitry; three, a combination or interrelation of methods one and two. The actual stop voicing is never very authentic and there is little relationship between the stop names and sounds. If there is any simulation of organ pipe tone, it is usually found in the Flute and String families.

The electronic organ has its limitations, but it serves well in certain instances. If it is of proper design, well scaled and voiced, and in a good acoustic situation, it can provide satisfactory results.

Fig. 1



Percentage of Electronic Instruments at Churches in each Denomination

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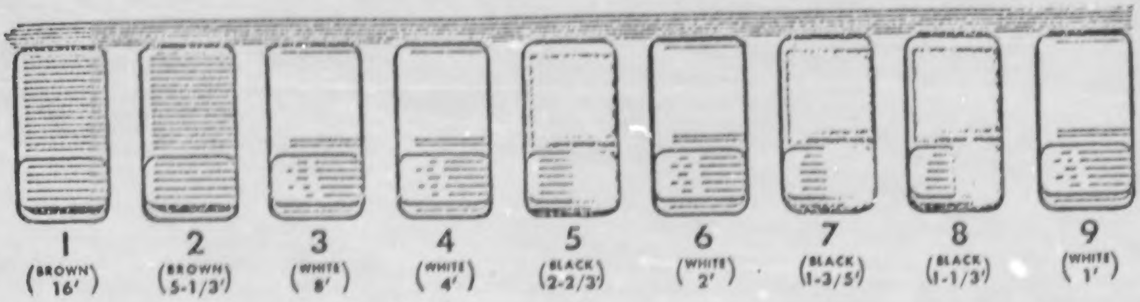
[4] A Flute set has 97 oscillators. Number one oscillator produces the 16 foot pitch and number 97 oscillator produces the top pitch (note) of a 2 foot stop. The organ could then have the following on one manual: Bourdon 16 foot uses oscillators 1-61; Flute 8 foot uses 13-73; Flute 4 foot uses 25-85; Nazard 2-2/3 foot uses 32-92; and Piccolo 2 foot uses 37-97.

Fig. 2

HARMONIC DRAWBARS RETURNED TO CLOSED POSITION



(Kindly refer to diagram for pipe pitches on page 42.)

All sounds, musical or otherwise, are created by sending impulses or vibrations through the air. The sensitive mechanism of our ears enables us to hear certain of these vibrations. Each individual sound, or musical note, consists of a fundamental or basic tone, and a number of harmonics or overtones, the latter being different when the same note is played on different instruments.

For example, when an "A" above middle "C" is played on any instrument, a vibration at the rate of 440 impulses per second is created, assuming that the instrument is in tune. This is known as the "fundamental" of this "A." However, the harmonics or overtones which accompany this particular "A," if played on the piano, would be quite different from those you would hear if they were played on a violin or any other instrument. These different harmonics are created by a combination of differences in the materials and shape of the particular instrument, and the manner of playing.

The actual colors of the nine drawbars indicated above are white, black and brown. The first white drawbar (No. 3) gives the fundamental of any note played on the manuals, and may be used in any one of eight different positions or degrees. The higher the numbers drawn, the louder the volume. The other white drawbars (Nos. 4, 6 and 9) represent octave or "consonant" harmonics--each being one octave above the preceding white drawbar. The three black drawbars (Nos. 5, 7 and 8) bring in harmonics which fall between the octaves and are called "dissonant." Returning to the first two brown drawbars (Nos. 1 and 2), the first is an octave below the fundamental and the second is a fifth above the fundamental.

The harmonic drawbars system permits the organist to produce the following four tonal families:

1. Diapason (Foundation)--strong fundamental and 2nd white drawbar, relatively weak upper harmonics.

2. Flute--chiefly fundamental and 2nd white drawbar and occasional small use of first black drawbar.

3. Reed--emphasis on middle drawbars, often with more of 1st black drawbar than of the fundamental itself.

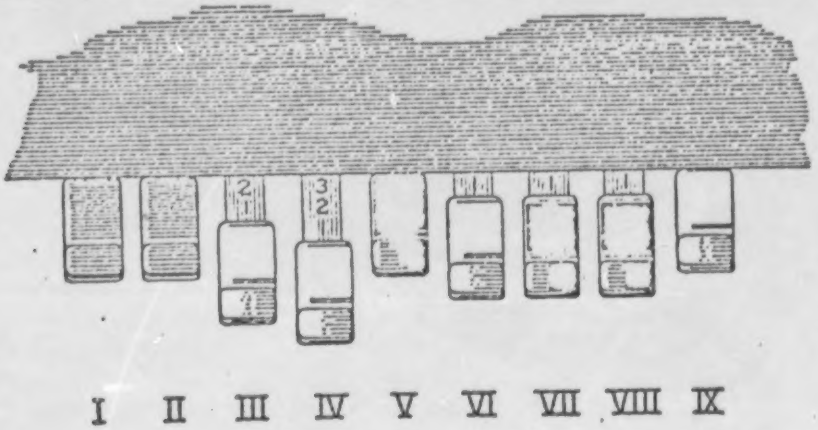
4. String--relatively weak fundamental and 2nd white drawbar; strong upper harmonics.

These, of course, are generalities which apply to the tonal resources of the organ. Our final tonal conceptions are developed in two ways: one, the use of registrations worked out by fine organists; two, the creating of the performers own tonal effects through continuous study and experimentation. Good music performance is flexible and may be played with many registrations.

It is very important that proper balance be achieved and maintained between the melody and the accompaniment, and between the pedals and the manuals. The solo voices should stand out clearly against the harmony, but not to the degree that they become disassociated. The pedals should be clearly heard but never so loud as to overshadow the tones of the manuals. Acoustics will vary greatly with different locations. It is most desirable to develop the habit of listening carefully to the ensemble and adjusting it when necessary.

For the sake of convenience in playing the most frequently used church tones, some models of the electronic organs with harmonic drawbars have eighteen pre-set keys which compare to a degree with the combination pistons of other organs. These pre-set combinations may be easily changed if the performer wishes.

*Fig. 3 **THE HARMONIC CONTROLLERS**



The Harmonic Controllers

The Harmonic Controllers of the Electric Organ are illustrated drawn to the number-arrangement
00 2301 110

The Harmonic Controllers from left to right are as follows:

	Color	Name	Speaking Pitch	Note which sounds when middle C is played
I	Brown	Sub-octave	16'	octave below
II	Brown	Fifth	5⅓'	fifth above
III	White	Unison	8'	middle C
IV	White	Octave	4'	octave above
V	Black	Twelfth	2⅔'	octave and fifth above
VI	White	Super-octave	2'	two octaves above
VII	Black	Seventeenth	1⅗'	two octaves and third above
VIII	Black	Nineteenth	1⅓'	two octaves and fifth above
IX	White	Super-Super-octave	1'	three octaves above

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Electronic Organs with Drawbars

Select only numbers on the harmonic controllers which have musical value. As a general rule, the controller figures will recede to the right. Avoid any arrangement which may result in a distorted tone quality that is unnatural and uninteresting.

Quiet Solo Type

II A# 00 5632 000 Set (II A#
I A# 00 4533 000 (I A#
Pedal: 3-2

Chorale Prelude Type

II A# 00 4650 300 Set (II A#
B# 00 4403 030 (I A#
I A# 00 4532 100
Pedal: 3-2

Moderate Organ

II A# 00 4502 000 Set (II A#
I A# 00 5654 432 (I A#
Pedal: 4-2

Full

II A# 00 6775 440 Set (II A#
I A# 23 8767 543 (I A#
Pedal: 5-3

Hammond Organ
Full with Reeds

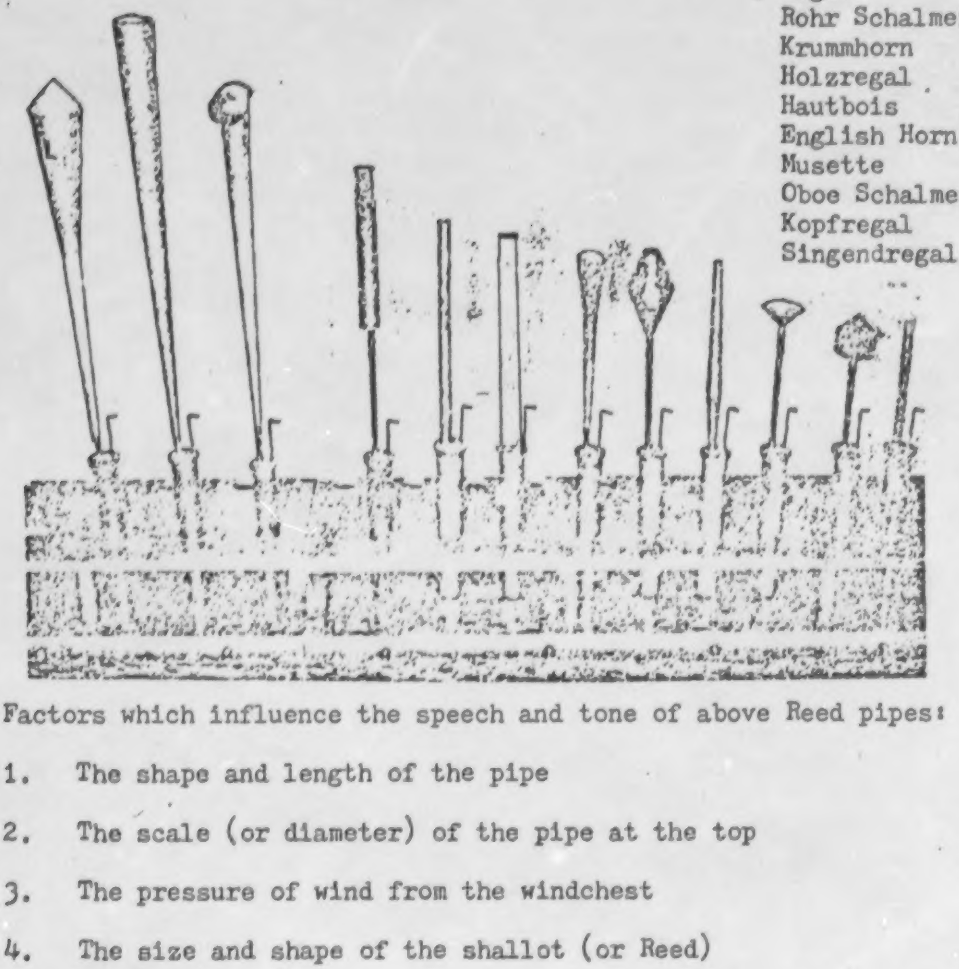
II A# 00 6766 542 Set (II A#
B 00 6655 332 (I A#
I A# 23 7876 543
Pedal: 5-4

CHAPTER X

A CLASSIFIED LIST OF ORGAN STOPS

Fig. 4

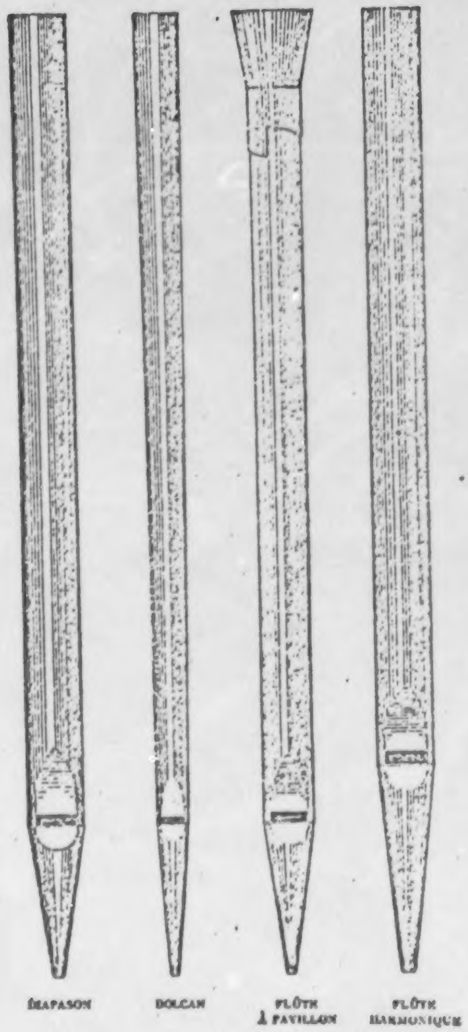
Left to right:
Bassoon
Trumpet
Fagot
Rohr Schalmei
Krummhorn
Holzregal
Hautbois
English Horn
Musette
Oboe Schalmei
Kopfregal
Singendregal



Factors which influence the speech and tone of above Reed pipes:

1. The shape and length of the pipe
2. The scale (or diameter) of the pipe at the top
3. The pressure of wind from the windchest
4. The size and shape of the shallot (or Reed)
5. The size and shape of the shallot opening (or orifice)
6. The thickness, width, vibrating length and curvature of the tongue (or bass vibrator)
7. The material of which the pipe is made

*Fig. 5


DIAPASON
DOLCAN
FLÛTE À PAVILLON
FLÛTE HARMONIQUE

Factors which influence the speech and tone of Flue pipes:

1. The scale (diameter) of the pipe body.
2. The area of the mouth (its width and height).
3. The shape and position of the cap of a wooden pipe.
4. The character of the nicking.
5. The pressure and volume of the wind supplied from the windchest.
6. The size and bore of the pipe-foot.
7. The material of which the pipe is made.

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Reed Tone

Reed tone can be made one of the most interesting and characteristic tones in the organ. Good reeds give character, variety, and distinction to organ tone. Reed pipes have no mouths like Flue pipes and the pipes themselves play a secondary part in determining the quality of tone obtained.

The real speaking part is the metal tongue. If this is properly adjusted and wind pressure directed against it, it will vibrate in or against an opening cut in a small brass tube called a reed or shallot. The length of the vibrating portion of the tongue is regulated by means of a bent wire which presses the tongue firmly against the reed. The lengthening or shortening of this vibrating part decreases or increases the number of vibrations. The note thus obtained is proportionately higher or lower in pitch. The shallot and tongue are fixed in a hole in a heavy metal block, and the whole affair is enclosed in a "pocket" which is called a boot. A variety of tones may be obtained from the same reed depending on the length, scale, and shape of the pipe.

Flute Tone

Under flute tone are grouped all those stops in the organ whose tone is characterized by a deficiency of upper partial tones. This type of tone is obtained from stopped pipes and from open wood pipes with square blocks, from open metal pipes with very high mouths and from double length open or stopped pipes that are blown to sound their harmonics. Stopped pipes are made of either metal or wood.

List of Organ Stops

Diapasons or Principals are the foundation tones of the organ.

Acoustic Bass	A pedal stop in which the combination of 16' and 10-2/3' gives the effect of a 32'.
Bell Diapason	Really a misnomer, as it should belong to the Flutes. Same as the French Flute à Pavillon.
Diapason	Most common term used for 16', 8', and 4' pitches.
Diapason Phonon	Originally a leathered lip, but now often made with rounding upper lip of metal. Beautiful tone.
Double Diapason	Usually used for pedal stop of 16' or 32'.
Doublette	A term from the French, sometimes used for 2' or even 1' Principal and sometimes for a 2 rank mixture.
Dulcet	Sometimes used for a 4' Dulciana, but usually used as the name of a string stop in American organs.
Dulciana	Originally and preferably a soft diapason, fine for accompanying. Sometimes made as a string.
Echo Diapason	Very soft Diapason.
English Diapason	Should be rich and full tone.
Fifteenth	A 2' stop.
French Diapason	Same as Montre. Should be thinner in quality and brilliant.
Geigen Principal	German term. A combination of diapason tone and string tone.
Grand Diapason	Usually reserved for a pedal stop, but seldom used today.
Gravissima	Same as Acoustic Bass in type, but usually for a 64' stop formed by combining a 32' and 21-1/3'.
Horn Diapason	Brilliant and rather hard tone.
Major Diapason	Usually a pedal stop of 16'.
Montre	French name for Diapason.
Octave	Speaks one octave higher than the Diapason or Principal. Can be at 8', 4', 2', or 1'.

Open Diapasons	Same as Diapason.
Prestant	Principal 4'.
Principal	Another name for Diapason.
Prinzipal	German
Resultant Bass	A pedal stop in which the combination of 16' and 10-2/3' gives the effect of a 32'.
Stopped Diapason	Another misnomer--is really a flute of Gedeckt class.
Super Octave	Two octaves above Diapason or Principal. Can be at 4', 2' or 1'.
Violin Diapason	A Diapason with slightly stringy tone quality.

Flutes (Labial) A labial pipe is a mouthed pipe. The Flute family is the one in which we find the greatest number of combinations of languages in stop nomenclature. The more common terms in the various languages are listed below.

Flautado	The Spanish term.
Flauto	The Italian term.
Flote or Floete	The German term.
Flute	The American or English.

Stopped Flutes (including all Gedeckts and Bourdons)

Acoustic Bass	Same type of stop as mentioned under Diapason, only made with Bourdon pipes.
Contra Bourdon	Not very common, usually a 32' stop.
Bourdon	French name, usually used in American organs for 8', 16' and 32' stops.
Copula	A partially Stopped Flute. The tone is gentle, but penetrating.
Doppel Gedeckt	A covered pipe with two mouths. See Doppelflote.
Echo Bourdon	Very soft tone.
Gedeckt	German name for Stopped Flute. Sometimes spelled Gedackt.
Grand Bourdon	Not very common, usually a 32' pedal stop.

Gross Gedeckt	Literally great covered tone, a heavier tone and usually found on Great or Solo manuals.
Klein Gedeckt	Little covered tone, more often used for a 4' stop.
Lieblich Gedeckt	Quiet covered tone.
Resultant Bass	Same type of stop as mentioned under Diapason, only made with Bourdon pipes.
Still Gedeckt	Quiet covered tone.
Stopped Diapason	A misnomer, gradually falling into disuse. Not a diapason at all, but a Stopped Flute.
Sub Bass	16' or 32' pedal stop. Heavy Flute quality.
Sub Bourdon	Not very common, usually a 32' stop.

Other German Flutes, often found on American organs, with their English equivalents.

Dolzflöte	Soft or sweet Flute.
Doppelflöte	Double Flute with two mouths.
Fernflöte	Distant or Echo Flute.
Crossflöte	Great Flute.
Hellflöte	Clear toned Flute.
Nachthorn	Literally Night Horn, and same as French Cor de Nuit. Not a horn at all, but a rather quiet Flute.
Querflöte	Cross or transverse Flute.
Rohrflöte	Literally reed Flute, but same as Chimney Flute.
Scharrflöte	Bright Flute (sharp).
Sifflöte	Whistle. Usually made like the Hohlflote but at 2' and 1' pitches.
Spillflöte	Spindle Flute.
Spitzflöte	Spire Flute.
Waldflöte	Forest Flute.

The following list of Flutes is mostly of the open variety although some are made either way. They are generally found at 8' and 4' pitches.

Bass Flute	Usually a pedal stop.
Bell Flute	English equivalent of the French Flute à Pavillon. See Bell Diapason.
Clarabella	Literally Clear-Beautiful. Sometimes made as a very soft Flute, sometimes like Melodia.
Claribel Flute	Same as general term as the above.
Double Flute	Usually a heavier Flute, always made with two mouths.
Flauto Mirabilis	Literally Wonderful Flute, a big Flute of very smooth tone.
Flauto Traverse	(Italian) Used at 8' and 4' pitch.
Flute Triangulaire	(French)
Great Flute	Usually found on Great manual. Heavier tone.
Harmonic Flute	A Flute that sounds the first harmonic instead of the fundamental tone. Flute Harmonique (French).
Major Flute	Heavy toned Flute found usually on Great or Pedal organs.
Melodia	One of the most common Flute stops, rather full, round tone, but not loud.
Octave Flute	Reserved for 4' stop on manual and 8' on pedal.
Philomela	Very heavy Flute. Hooty sound.
Silver Flute	Beautiful quiet tone.
Triangular Flute	Made in triangle form. Indeterminate flute-tone.

Miscellaneous Flutes

Chimney Flute	A Flute made with the pipe partly open, partly closed. Flute à Cheminée (French); Flauto Dolce (Italian); Rohrflöte (German).
Flageolet	A 2' stop.
Flautino	A 2' stop.

Piccolo	Usually a 2' stop, rarely a 1' stop in American organs.
Stentorphone	Usually the loudest Flute on the organ, generally classed with the Tibias.
Unda Maris	Literally Wave of the Sea. Originally a two-rank tuned Flute. Now often made as a Celeste stop with an Aeoline, a very soft string. (Celestes consist of two ranks of string tones, one slightly sharp of the other.)

Hybrids

A small number of stops of a hybrid tone quality is grouped under this heading. Most writers disagree in classing them under one or another of the four main qualities of tone. The author feels it is wiser to place them in a class by themselves.

Erzahler	Invented by the late E. M. Skinner. The name means "a story teller." Similar to Gemshorn in type.
Gemshorn	Literally a goat horn, but always made a labial pipe. Quiet, silvery tone, and found at all pitches.
Keraulophone	A stop originating in England but rarely used today. Full, smooth, horn-like tone, less distinctive than the others in this list.
Kleiner Erzahler	Literally "little story teller." Made as an 8' Celeste stop of great delicacy and especially to blend with the harp. Rarely used as a 4' stop as stated by some authorities.
Nitsua	A stop, similar in tone to the Gemshorn and Erzahler, invented by the Austin Organ Company. It is the Austin name spelled backward.
Quintadena	A covered stop in which the second harmonic is very prominent.
Quintaten	Practically the same as above, though this name is more frequently used for a 16' pedal or manual stop.

Reeds (Lingual)

A lingual pipe is a tongued pipe. Under this head are classed all stops in which the tone is made by a reed, whether a free or beating reed, and whether imitative or not.

Baryton	Made at either 8' or 16' pitch but smoother in tone.
Bass Clarinet	Should be of 16' pitch.
Basset Horn	An alto Clarinet. Not a common stop. Corno di Bassetto (Italian).
Bassoon	The bass of the Oboe, but sometimes in 8' pitch as well as 16'.
Bombarde	A very heavy pedal stop of 16' or 32' pitch.
Chalumeau	The ancestor of the Clarinet and the first reed stop added to the organ. Term used to describe the lower register of the Clarinet. Of soft tone as an organ stop. Schalmei (German), Shawn (English).
Clarinet	A good imitation of the orchestral instrument. One of a few reeds made with cylindrical pipes.
Clarion	A 4' Reed and very brilliant.
Contra Fagotto	See Double Bassoon. Usually at 16' pitch and rarely at 32'.
Contra Posaune	Literally a "double trombone" and always of 16' or 32' pitch.
Cornet	Formerly made as a reed, but now almost invariably a mixture.
Cornopean	The forerunner of the Cornet, but as an organ stop, usually not imitative. Often used in Swell to balance Great Trumpet.
Cromorne	(French) A favorite French Reed stop, somewhat similar to the Clarinet but more brilliant. Krummhorn (German).
Double Bassoon	Always of 16' pitch and forming the true Oboe bass.
Double Clarinet	Always of 16' pitch. Uncommon.
English Horn	A tenor oboe. Formerly made as a free reed stop, but now almost always of the beating variety. Cor Anglais (French); Corno Inglezo (Italian).

Euphone	Usually a free reed at 8' or better 16' pitch. Uncommon.
Fagotto	Another name for Bassoon and also made at 8' and 16' pitches.
*Flugel Horn	Literally "a horn of the chase," but as an organ stop, not imitative of the brass but a full rich reed of the unimitative oboe type.
*French Horn	One of the most beautiful tones in the organ and a splendid imitation. Very smooth rich tone.
French Trumpet	A stop which is very imitative of the orchestral trumpet.
*Horn	Although synonymous with French Horn, when used to designate an organ stop, it is usually unimitative. Not in common use in American organs.
Kinura	An invention of Hope-Jones and much used in old theater organs for comedy effects. Tone described as "bee in a bottle."
Musette	A very thin nasal tone, imitating the instrument of the same name. In France, usually a free reed; but in America, a beating reed. A small bagpipe.
Oboe	One of the most useful of all reeds, the older type of Oboe was unimitative and of a fuller richer tone than the orchestral instrument.
Oboe d'Amore	A smoother richer tone than the above.
Ophicleide	An obsolete brass instrument of the orchestra, which succeeded the old time Serpent and Bass Einken. In the organ usually a 16' reed not quite as heavy as the Trombone.
Orchestral Oboe	A fine imitation of the real Oboe, with thin nasal tone.
Physharmonika	A free reed of 8' or 16' pitch. Rare.
Posaune	The German name from Trombone, but used in the organ at either 8' or 16' pitches.
Regal	Regale (French). Short length reed stop. Quality rather than quantity is stressed.
Saxophone	An imitative stop, usually found at 8' pitch.

Trombone	Usually a 16' pedal reed.
Trumpet	The main 8' brass reed and usually found on the Great or Swell manuals. Tromba (Italian).
Vox Angelica	Usually made as a string, but has been made as a reed at both 8' and 4' pitches. Similar to Vox Humana.
Vox Humana	Oldest known reed in the organ. Originally made a Celeste stop, but later made with a special slow vibrato.
*Waldhorn	Literally "a forest or hunting horn," but like the Flugel Horn, when used in the American organ, designates a 16' stop somewhat richer and fuller than the Fagotto of like pitch.

*These four stops should ordinarily be classed with the brass reeds, but are more frequently used with the woodwinds in registration.

Tuba Family

French Trumpet	A stop which is very imitative of the orchestral trumpet.
Tuba	When found on Great with Trumpet is always of smoother tone.
Tuba Mirabilis	The loudest stop on the organ.
Tuba Profunda	Heavy pedal stop of 16' pitch.
Tuba Sonora	A full smooth stop, usually 8' pitch.

Reeds for Color

- Bassoon
- Cor Anglais
- Cromorne
- French Horn
- Kinura
- Schalmei
- Vox Humana

Reeds for Ensemble

- Bombarde
- Fagotto
- Posaune
- Trombone
- Trumpet

Strings

Unimitative String Toned Stops

Aeoline	The softest stop in the organ.
Bell Gamba	A form of Gamba--main heavy string of the organ.
Cone Gamba	A form of Gamba. These two terms not commonly used now.
Contra Gamba	Usually a 16' stop.
Dolce	A term usually reserved for a very soft string-toned stop. Or may be a qualifying term as in Flauto Dolce. Seldom used in modern specifications. Pipes are of inverted cone type.
Dulciana	Sometimes made as a string, but preferably an Echo Diapason, its original form.
Fugara	Usually a 4' string, but sometimes found at 8' pitch.
Gamba	Main heavy string of the organ.
Gambetta	(French) A 4' Gamba.
Salicet	A 4' Salicional.
Salicional	Main soft string of the organ and almost always found on the swell.
Unda Maris	Originally a soft Flute Celeste, but sometimes made now with either Aeoline or Dulciana pipes.
Voix Celeste	The most common Celeste stop and usually made with the Salicional in modern organs.
Vox Angelica	Sometimes a single rank stop and sometimes a Celeste. Has been made as a String, a Flute, and Echo Diapason, and a Reed. Most usual form now is a soft string Celeste, milder than the Voix Celeste.

Imitative String Toned Stops

Cello	An 8' stop, most frequently found on the pedal. Rich Gamba tone.

Contrabass	Should be used for 16' or 32' pedal stop. Should be stringy only.
Contraviol	Should be Contra Violone, similar to above stop.
Muted Viol	(English) softest imitative string. Viole Sourdine (French) Viola Sorda (Italian)
Orchestral Violin	A thin cutting string. Viole d'Orchestre (French).
Viola	A richer, less cutting tone than the Violin. In the older organs, very mildly stringy.
Viola d'Amore	(Italian) imitating somewhat the ancient instrument of that name. Usually the softest of the imitative strings except the Muted Viola. Viole d'Amour (French).
Viola da Gamba	(Italian) Similar to the Cello but somewhat lighter and less stringy. Viole de Gambe (French).
Viole Celeste	A two rank Celeste stop made of Viole pipes, usually louder and more cutting than the Voix Celeste.
Violetta	A 4' string.
Violin	See Orchestral Violin. Not as thin in tone. Sometimes used for 4' stop.
Violina	A 4' imitative string.
Violoncello	An 8' stop, most frequently found on the pedal. Rich Gamba tone.
Violone	Usually reserved for the pedal string of 16' or 32'.

Musical Percussion

Carillon (French)	Most common, varying from 5 notes to 3 octaves.
Cathedral Chimes	Same as above.
Celesta	Should be imitative of the instrument of that name, but very frequently used for a 4' harp
Chimes	Most common, varying from 5 notes to 3 octaves.
Cymbelstern	Set of bells of a pitch past the top of the keyboard rung in an uneven rhythm.

Harp	One of the most beautiful and useful of the percussions.

Mixtures

An example of a "Full Mixture" of five ranks composed of octaves and quints, breaking on each octave of the compass, is as follows:

	Ranks	I	II	III	IV	V
Break 1	CC to BB	19	22	26	29	33
Break 2	C to B	15	19	22	26	29
Break 3	c^1 to b^1	12	15	19	22	26
Break 4	c^2 to b^2	8	12	15	19	22
Break 5	c^3 to c^4	1	8	12	15	19

The most common names for Mixtures:

Acuta	High pitched mixture. Light tone, usually on a 2' basis.
Compensating Mixture	Usually a pedal mixture.
Cornet	Originally the most powerful of the Mixtures, always beginning on the unison and made without any breaks. Usually of shorter compass, beginning at tenor or middle "C," now usually not so powerful but preferably made without any breaks.
Cymbal	Originally of loud high-pitched pipes and breaking at each octave.
Dolce Cornet	Most common of soft Mixtures.
Fourniture	French term for Mixture similar to Plein Jeu, but usually used for the highest in pitch.
Full Mixture	When used, usually means a loud brilliant mixture on Great.
Harmonia Aetheria	Softest of all Mixtures and made with Aeoline pipes.
Mixture	Most frequently used and should have Roman numeral below the stop name to show the number of ranks in stop.
Mounted Cornet	Same as Cornet, but refers to manner of placing.

Plein Jeu	French term for Mixture of same type as Full Mixture, but often of seven to ten ranks.
Scharf	Unison and Quint pitches. Usual pitch 4'.
Sesquialtera	Two ranks sounding the 12th and 17th (2-2/3' and 1-3/5'). Effect is for ensemble.
Timbre Creating Mixture	Made of various tone qualities.

Mutations

The following are the most common Mutation stops:

Larigot	At 1-1/3', French term for Nineteenth.
Naszrd	At 2-2/3', French term for Super Quint. Various spellings used, as Nazat, etc.
Nineteenth	At 1-1/3' sounds 5th harmonic, or octave the Twelfth.
Octave Quint	Same as Twelfth.
Quint	At 1-2/3' found on the pedal and needed only where there is a 32' stop. Often used with a 16' stop forming an Acoustic 32'.
Quint	At 5-1/3' found on manual usually and required only with 16' stop.
Septieme	French term for Twenty-first.
Seventeenth	At 1-3/5' sounds 4th harmonic or 3d above fundamental.
Super Quint	Same as Twelfth.
Tierce	French term for Seventeenth.
Twelfth	At 2-2/3' most common of all Mutations. Diapason tone.
Twenty-first	At 1-1/7' sounds the 6th harmonic, or the flatted 21st.

A few Prefixes are named below:

Bass	Bassflute, Bass Clarinet, Gemshorn Bass.
Contra	An octave below--usually 16'.

d'Amour	Gentle speech and limited dynamics.
Doppel	Double mouth, Doppel Gedeckt, Doppelflote.
Echo	Gentle or small.
Geigen	String.
Harmonic	Resonator double length with a hole at node.
Klein	Small.
Lieblich	Quiet or gentle.

CHAPTER XI

GENERAL MUSIC AND MATERIALS FOR ORGAN STUDY

Representative Organ Methods

Andrews, Mildred	Organ Playing for Church Musicians	Carl Fischer
Enright, Richard	Organ Instruction	Abingdon Press
Gleason, Harold	Method of Organ Playing	N. Y. Appleton
Hilty, Everett Jay	Principles of Organ Playing	Pruett
Johnson, David N.	Instruction Book for Beginning Organists	Augsburg
Koch, Casper	Pedal Scales	G. Schirmer
Nilson, L.	Pedal Playing for the Organ	G. Schirmer
Peeters, Flor	Ars Organi, Vol. I-III	Schott
Trevor, C. H.	The Oxford Organ Method	Oxford

Music for the Beginning Student

Auler, Edward	Spielbuch fur die Kleinorgel, Vol. I-II	Peters #4527b
Fleischer, Heinrich	The Parish Organist, Vol. I-IV	Concordia
Keller, Heinrich	Achtzig Choralvorspiele	Peters #4448
Reger, Max	30 Kleine Choralvorspiele	Peters #3980
Telemann, Georg	12 Leichte Choralvorspiele	Peters #4239

Collections of Organ Music

Biggs, E. Power	Treasury of Early Organ Music	Music Press
Bonnet, Joseph	An Anthology of Early French Organ Music	H. W. Gray
Bonnet, Joseph	Historical Organ Recitals, Vol. I-VI	Associated
Keller, Heinrich	Liber Organi, Vol. I-VIII	Schott
Klein, Edward	First Four Centuries of Music for the Organ from Dunstable to Bach (1370-1749), Vol. I-II	Concordia
Pfatteicher, A.	The Church Organists Golden Treasury	H. W. Gray
Schweiger, Joachim	A Brief Compendium of Organ Music	G. Schirmer

Straube, Hermann	Alte Meister des Orgelspieles, Vol. I-II	Peters #4301b
Straube, Hermann	Choralvorspiele alter Meister	Peters #3048

Music of Individual Composers

Alain, Jehan	L'Oeuvre d'Orgue, Tome III	Leduc
Bingham, Seth	36 Hymn and Carol Canons	H. W. Gray
Brahms, Johannes	Eleven Choral Preludes, Op. 122	H. W. Gray
Bruhns, Nikolaus	Three Preludes and Fugues	Concordia
Buxtehude, Dietrich	Orgelwerke, Vol. I, III	Peters
Daquin, Louis	12 Noels for Organ, Vol. I, II	Music Press
DeKlerk, Albert	Tien Orgelwerken	Heuwekemeijer
Edmundson, Garth	From the Western Church	H. W. Gray
Fleury, Andre	Toccata in B Minor	Le Grand Orgue
Frescobaldi, Ed. Bonnet	Fiori Musicali	Senart
Karg-Elert, Siegrid	Choral-Improvisations, Op. 65 Vol. I-VI	Marks
Lubeck, Vincent	Orgelwerke	Peters #4437
Langlais, Jean	Vingt-Quatre Pieces, Cahier I, II	Herell
Milhaud, Darius	Pastorale	H. W. Gray
Pachelbel, Johann	Ausgewahlte Orgelwerke, Band I-V	Barenreiter
Praetorius, Michael	A Mighty Fortress is Our God	Concordia
Reger, Max	Chorale Preludes, Op. 67, Vol. I, II	Bote and Bock
Tournemire, Charles	Five Noels	Musicus
Vierne, Louis	24 Pieces in Free Style, Vol. I, II	Durand
Walther, Johann	Organ Preludes and Variations, Vol. II	Concordia
Wright, Searle	Carol Prelude on Greensleeves	H. W. Gray

Organ Literature of the 20th Century

Alain, Jehan	L'Oeuvre d'Orgue, Vol. III	Durand
	Two Chorales: Dorian, Phrygian Scherzo	Durand
Andriessen, Hendrik	Sonata da Chiesa	Marks
	Toccata	Marks
	Third Choral	Marks
	Intermezzi voor Orgel	Utrecht
	Passacaglia	Marks
Arnell, R.	Baroque Prelude and Fantasia	H. W. Gray
Beach, Mrs. H. H. A.	Prelude on an Old Folk Tune	H. W. Gray
Bingham, Seth	Pastorale	H. W. Gray
Copland, Aaron	Episode	H. W. Gray
Cowell, Henry	Processional	H. W. Gray
DeKlerk	Suite for Organ	Amsterdam
	Prelude and Fugue	Amsterdam

DeLamarter, Eric	A Gothic Prelude	G. Schirmer
	Nocturnes for Organ	H. W. Gray
	Six Pieces	Witmark
	Prelude on a Chorale of Hassler	Witmark
	Suite for Organ	Witmark
Doty	Mist	Fischer
Dupré	La Tombe au de Titelouze (16 Chorals)	Durand
	15 Pieces, Op. 18	Durand
	79 Chorales	Durand
	The Stations of the Cross	Durand
	Three Preludes and Fugues, Op. 7	Durand
Duruflé, M.	Suite for Organ	Durand
	Scherzo, Op. 2	Durand
	Prelude and Fugue, Op. 7	Durand
Effinger, Cecil	Prelude and Fugue	H. W. Gray
Elmore, Robert	Two Pieces	H. W. Gray
Haines, Edmund	Three Pieces for Organ	Fischer
Hindemith	Sonata I	Schott
	Sonata II	Schott
	Sonata III	Schott
Howe, M.	Elegy	H. W. Gray
Honegger	Two Pieces: Fugue, Choral	Chester
Jacobi	Prelude	H. W. Gray
James, Dorothy	Autumnal	H. W. Gray
James, Philip	First Organ Sonata	H. W. Gray
Jongen	Chant de May	Durand
	Priere	Durand
	Choral	Durand
Karg-Elert	Choral Improvisations, Op. 65 Vol. I-VI	Marks
	Sempre Semplice, Vol. I, II	Paxton
	Prologue Tragicus	
	Seven Pastels from the "Lake of Constance"	Marks
Keller, Homer	Fantasy and Fugue	H. W. Gray
Koechlin	Choral in F Minor	
Kubik, Gail	Quiet Piece	H. W. Gray
Krenek, Ernst	Sonata	H. W. Gray
Maeckelberghe, A.	Let All Mortal Flesh Keep Silence	Fisher
Maleingreau	Low Mass for All Saints Day Passion Symphony	Leduc
	Symphony of the Mystic Lamb	Leduc
	Preludes 1-7	Senart
Messiaen, Clivier	La Nativite de Seigneur, Vol. I-IV	Durand
	Le Banquet Celeste	Durand
	Les Corps Glorieus, Vol. I-III	Durand
	Apparition de L'Eglise Eternelle	Durand

Moore, Douglas	Dirge (Passacaglia)	H. W. Gray
Peeters, Flor	Suite Modale	Elkan-Vogel
	Aria	Elkan-Vogel
	Four Improvisations (on Greg. Melodies)	McLaughlin and Reilly
	Morning Hymn	H. W. Gray
Piston, W.	Chromatic Study on the Name of Bach	H. W. Gray
	Prelude and Allegro for Organ and Strings	Music Press
Poulenc, F.	Concerto in G Minor for Organ and Strings	Deiss
Purvis	Carol Rhapsody	H. W. Gray
Read, G.	Chorale Fantasia on "Good King Wenceslas"	H. W. Gray
Reger, Max	Chorale Preludes, Op. 67	Hinrichsen
	Fantasy and Fugue on BACH, Op. 46	Universal
	Fantasy on Ein' Feste Burg	Peters
	Preludes and Fugues, Op. 85	Peters
Respighi	Prelude on a Chorale of Bach	Musicus
Schoenberg	Variations on a Recitative, Op. 40	H. W. Gray
Sessions, Roger	Chorale I	H. W. Gray
Sowerby, Leo	Rejoice Ye Pure in Heart	H. W. Gray
	Arioso	H. W. Gray
	Poem (with Viola)	H. W. Gray
	Toccata	H. W. Gray
	Fanfare	H. W. Gray
	Meditation on Communion Hymns	H. W. Gray
	Symphony in G	Oxford
	Suite for Organ	Oxford
Thomson, Virgil	Fanfare	H. W. Gray
	Pastorale on a Christmas Plainsong	H. W. Gray
Titcomb	Requieum (in the Modern Anthology)	
Tournemire	L'Orgue Mystique	Durand
	Sept. Chorals	Durand
Vierne	24 Pieces in Free Style, Vol. I, II	Durand
Williams, R. Vaughn	3 Preludes on Hymn Tunes	Oxford
	Prelude and Fugue in C Minor	Oxford
Willan, Healy	Chorale Prelude on "Andernach"	Oxford
	Introduction, Passacaglia and Fugue	Oxford
Wagenaar, Bernard	Ecologue	H. W. Gray

Music for the Church Service

A list of moderately difficult music has been compiled to aid the organist in his preparation of a unified service of worship in which the music played will relate to the scriptures and/or themes of the day.

The following selections of organ music are based on the season and hymn tunes appropriate for a particular Sunday. Other suitable music which is fitting in quality, mood and style may be chosen.

Key to Publisher Abbreviations

APH = Augsburg
BAE = Barenreiter
BEL = Belwin-Mills
BOR = Bornemann
CFP = C. F. Peters
CPH = Concordia
GAL = Galaxy
KAL = Kalmus
MF = Mark Foster
OXF = Oxford
PR = Presser
SCH = Schott

Suggested List of Music

First Sunday in Advent

Come Thou Precious Ransom, Come (Meinen Jesum Lass Ich Nicht)

Title	Composer or Editor	Publisher
Parish Organist, Vol. II	Lenel, L.	CPH
Twenty-One Chorale Preludes	Marpurg, F. W.	APH
30 Short Chorale Preludes, Op. 135a	Reger, M.	CFP

Creator of the Stars of Night (Creator Alme Siderum)

79 Chorales	Dupré, M.	BEL
Music for Worship for Manuals	Johnson, D. N.	APH

O Lord How Shall I Meet Thee (Wie Soll Ich Dich Empfangen)

79 Chorales	Dupré, M.	BEL

Once He Came in Blessing (Gottes Sohn Ist Kommen: Gott Durch Deine Guette)

Complete Organ Works, Vol. VI	Bach, J. S.	KAL
25 Organ Chorales	Pepping, E.	SCH

Savior of the Nations Come (Nun Komm Der Heiden Heiland)

Parish Organist, Vol. III	Buttstedt, W. F.	CPH
80 Chorale Preludes	Vetter, N.	CFP

Second Sunday in Advent

Comfort, Comfort Ye My People (Freu Dich Sehr: Psalm 42)

80 Chorale Preludes	Boehm, G.	CFP
Hymn tune Preludes, Vol. I	Cassler, G. W.	APH

Lo, How a Rose E'er Blooming (Es Ist Ein Ros Entsprungen)

Parish Organist, Vol. I	Mueller, G.	CPH
Music for Worship with Easy Pedals	Near, G.	APH

O Come, O Come Emmanuel (Veni Emmanuel)

10 Chorale Improvisations, Set IV	Manz, P.	CPH
Parish Organist, Vol. IV	Moser, R.	CPH
Easy Modern Organ Music, Book 2	Joubert, J.	OXF

Third Sunday in Advent

Jesus Shall Reign Where E'er the Sun (Duke Street)

Preludes and Postludes I	Held, W.	APH
Parish Organist, Vol. I	Weinhorst, R.	CPH

O Savior Rend the Heavens Wide (O Heiland Reiss Die Himmel Auf)

Choralvorspiele I	Bornefeld, H.	BAE
Preludes for Hymns, Vol. I	Zipp, F.	CPH

Ye Sons of Men, Oh, Hearken (Aus Meines Herzens Grunde)

44 Choraele zum Praeambulieren	Bach, J. C.	BAE
10 Chorale Improvisations, Set IV	Manz, P.	CPH

Fourth Sunday in Advent

From East to West, From Shore to Shore (Christum Wir Sollen Loben Schon)

Goerlitzer Tabulaturbuch	Scheidt, S.	CFP
79 Chorales	Dupré, M.	BEL

Lift Up Your Heads, Ye Mighty Gates (Macht Hoch Die Tuer)

Music for Worship-Manuals	Johnson, D. N.	APH
30 Short Chorale Preludes, Op. 135a	Reger, M.	CFP

Christmas Eve

From Heaven Above to Earth I Come (Vom Himmelhoch Da Komm Ich Her)

Choralvorspiele I	Bornefeld, H.	BAE
Parish Organist, Vol. IV	Walther, J. G.	CPH
80 Chorale Preludes	Zachau, F. W.	CFP

Christmas Day

All Praise to Thee Eternal God (Gelobet Seist Du, Jesu Christ)

Preludes for Hymns, Vol. I	Barbe, H.	CPH
80 Chorale Preludes	Buttstedt, J. H.	CFP

Hail the Day So Rich in Cheer (Der Tag Der Ist So Freudenreich)

Choralvorspiele fuer Dorforganisten	Drischner, M.	CFP
79 Chorales	Dupré, M.	BEL

In Dulci Jubilo (Nun Singet Und Seid Froh)

Goerlitzer Tabulaturbuch	Scheidt, S.	CFP
80 Chorale Preludes	Zachau, F. W.	CFP

First Sunday in Lent

If God Himself Be for Me (Valet Will Ich Dir Geben)

Choralvorspiele fuer Dorforganisten	Drischner, M.	CFP
Parish Organist, Vol. IV	Kauffman, G.	CPH
30 Short Chorale Preludes, Op. 135a	Reger, M.	CFP

Through Jesus' Blood and Merit (Ich Dank Dir Lieber Herre)

44 Choraele zum Praeambulieren	Bach, J. C.	BAE
Golerlitzer Tabulaturbuch	Scheidt, S.	CFP

Second Sunday in Lent

Saints of God, the Dawn is Brightening (Regent Square)

Parish Organist, Vol. III	Unkel, R.	CPH

Wondrous Love

Wondrous Love	Johnson, D. N.	APH

Third Sunday in Lent

O That I Had a Thousand Voices (O Dass Ich Tausend Zungen Haette, Dretzel)

Parish Organist, Vol. III	Metzger, H.	CPH
30 Short Chorale Preludes, Op. 135a	Reger, M.	CFP

That Man a Godly Life Might Live (Dies Sind Die Zehn Heigen Gebot, In Gottes Namen Fahren Wir)

79 Chorales	Dupré, M.	BEL
Goerlitzer Tabulaturbuch	Scheidt, S.	CFP

Fourth Sunday in Lent

Jesus Lives the Victory's Won (Jesu Meinezuversicht: Luise)

8 Chorales	Stout, A.	APH
80 Chorale Preludes	Walther, J. G.	CFP

Jesus Sinners Doth Receive (Meinen Jesum Lass Ich Nicht)

Parish Organist, Vol. II	Lenel, L.	CPH
21 Chorale Preludes	Marpurg, F. W.	APH

Fifth Sunday in Lent

Christ is Our Cornerstone (Darwell's 148th)

Parish Organist, Vol. III	Miles, G.	CPH

Let Us Ever Walk With Jesus (Lasset Uns Mit Jesus Ziehen)

Parish Organist, Vol. II	Kretschmar, P.	CPH

When I Survey The Wondrous Cross (Hamburg)

36 Hymn and Carol Canons	Bingham, S.	BEL
Parish Organist, Vol. II	Bunjes, P.	CPH

Palm Sunday

Come Thou Precious Ransom Come (Meinen Jesum Lass Ich Nicht)

Parish Organist, Vol. II	Lenel, L.	APH
21 Choral Preludes	Marpurg, F. W.	APH

O Dearest Jesus (Herz Liebster Jesu)

Choralvorspiele II	Bornefeld, H.	BAE
Music for Worship for Manuals	Johnson, D. N.	APH

O Lord, How Shall I Meet Thee (Valet Will Ich Dir Geben, St. Theodulph)

Parish Organist, Vol. IV	Kauffmann, G.	CPH
30 Short Chorale Preludes, Op. 135a	Reger, M.	CFP

Ride On Ride On In Majesty (King's Majesty)

To God On High	Lynn, G.	PR
Parish Organist, Vol. I	Metzger, H. A.	CPH

Maundy Thursday

Soul, Adorn Thyself with Gladness (Schmuecke Dich)

Organ Music for the Communion Service	Beck, T.	CPH
10 Short Intonations on Well Known Hymns	Manz, P.	APH
80 Chorale Preludes	Walther, J. G.	CFP

Good Friday

Song of Sorrow

9 Pieces for Organ	Langlais, J.	BOR
Seven Last Words	Ridout, A.	OXF

Easter

Christ Is Arisen (Christ Ist Erstanden)

80 Chorale Preludes	Fischer, J. K. F.	CFP
Goerlitzer Tabulaturbuch	Scheidt, S.	CFP

Christ Lay in the Bonds of Death (Christ Lag In Todesbanden)

3 Pieces	Stevens, H.	MF
8 Chorales	Stout, A.	APH
80 Chorale Preludes	Zachau, F.	CFP

The Day Of Resurrection (Herzlich Tut Mich Erfreuen)

Preludes for the Hymns, Vol. II	Wenzel, E.	CPH

That Easter Day with Joy was Bright (Erschienen Ist Der Herrliche Tag)

79 Chorales	Dupré, M.	BEL
Goerlitzer Tabulaturbuch	Scheidt, S.	CFP

This is the Day The Lord Hath Made (Nun Danket All Und Bringet Ehr)

Parish Organist, Vol. II	Hark, F.	CPH

Pentecost

Come Holy Ghost Creator Blest (Komm Gott Schoepfer-Veni Creator)

79 Chorales	Dupré, M.	BEL
10 Chorale Improvisations, Set I	Manz, P.	CPH

We Now Implore God The Holy Ghost (Nun Bitten Wir Den Heiligen Geist)

Goerlitzer Tabulaturbuch	Scheidt, S.	CFP
80 Chorale Preludes	Walther, J. G.	CFP

Reformation

A Mighty Fortress is Our God (Ein Feste Burg Ist Unser Gott)

Parish Organist, Vol. I	Scheidt, S.	CPH
80 Chorale Preludes	Walther, J. G.	CFP

Built On a Rock The Church Doth Stand (Kirken Den Er Ist)

Parish Organist, Vol. II	Hoelty-Nickel, T.	CPH

If Thy Beloved Son of God (Nun Freut Euch)

Parish Organist, Vol. II	Praetorius, M.	CPH
80 Chorale Preludes	Weckmann, M.	CFP

Thanksgiving or Harvest

Now Thank We All Our God (Nun Danket Alle Gott)

80 Chorale Preludes	Kauffmann, G.	CFP
10 Chorale Improvisations, Set II	Manz, P.	CPH

We Praise Thee, O God, Our Redeemer, Creator (Kremser)

Hymntune Preludes, III	Cassler, G. W.	APH

Communion

Let All Mortal Flesh Keep Silence (Picardy)		
Preludes and Postludes 2	Bales, G.	APH
Parish Organist, Vol. XII	Casner, M.	CPH
Easy Modern Organ Music, Book 2	Joubert, J.	OXF

Anniversary or Dedication

A Hymn of Glory Let Us Sing (Lasst Uns Erfreuen)		
Parish Organist, Vol. I	Moser, R.	CPH
Come Holy Ghost Creator Blest (Komm Gott Schoepfer-Veni Creator)		
79 Chorales	Dupré, M.	BEL
10 Chorale Improvisations, Set I	Manz, P.	CPH
Jesus Shall Reign Where E'er the Sun (Duke Street)		
Preludes and Postludes, Vol. I	Held, W.	APH
30 Short Preludes	Peeters, F.	CFP
Now Thank We All Our God (Nun Danket Alle Gott)		
80 Chorale Preludes	Kauffmann, G.	CFP
10 Chorale Improvisations, Set II	Manz, P.	CPH
Praise to The Lord The Almighty (Lobe Den Herren)		
Choralmusik	Micheelsen, H. F.	BAE
30 Short Preludes, Op. 135a	Reger, M.	CFP

Suggestions for Organ Music that May Be Used in the Church Service

First Half of the Church Year

ADVENT

Bach	Come Savior of the Gentiles, Vol. V	Kalmus
Bach	Wake, Awake! The Night is Flying, Vol. V	Kalmus
Rowley	Veni Emmanuel	Novello
Edmundson	Christus Advenit	H. W. Gray
Pachelbel	Savior of the Nations Come	Barenreiter
Festal Voluntaries-Advent		
Edmundson	Von Himmel Hoch	H. W. Gray
Noble	Watchman, Tell Us of the Night	A. P. Schmidt
Reger	Blessed is He that Cometh In the Name of The Lord	Peters
Bach, Brahms	Adorn Thyself, Dear Lord	Mercury Music Press

CHRISTMASTIDE

St. Cecilia Series of Christmas Music		
Vaughan-Williams	Greensleeves	Oxford
Titcomb	Puer Natus Est	Concordia
Milford	Seven Seasonal Sketches	Novello
Daquin	Noels	Kalmus
Rowley	Christmas Suite	Novello
Carl	Christmas Service Collection	G. Schirmer
Karg-Elert	In Dulci Jubilo	Novello
Vaughan-Williams	Carol and Musette	Oxford
Balbastre	Prelude on Two Old French Noels	H. W. Gray
Dupre	Variations Sur un Noel	Leduc
Langlais	La Nativite	Bornemann

SUNDAY AFTER THE NEW YEAR

Pachelbel	Abide O Dearest Jesus	H. W. Gray
Bach	In Thee Is Joy in *The Liturgical Year*	(Presser)
Bach	The Old Year Now Has Passed Away in *The Liturgical Year*	(Presser)

EPIPHANY

Praetorious, Reger	How Brightly Shines the Morning Star	Peters
Festal Voluntaries-Christmas and Epiphany		
Selections from the General List		

LENT

Willan, Titcomb	Vexilla Regis	B. F. Wood
Bingham	In the Cross of Christ	H. W. Gray
St. Cecelia Series of Lent and Easter Music		
Huston	Meditations on the Seven Last Words of Christ	H. W. Gray
Sowerby	Prelude on "Were You There"	H. W. Gray
Guilmant	Lamentation	Schott
Carl	Lent and Easter Services Collection	G. Schirmer
Festal Voluntaries-Lent, Passiontide, Palm Sunday		

EASTERTIDE

Dandrieu	Offertoire for Easter	McLaughlin and Reilly
Yon	Christ Triumphant	J. Fischer
Farnum	Toccata on "O Filii et Filiae"	Presser
Titcomb	Alleluia	H. W. Gray
Slater	An Easter Alleluia	Oxford
Gore	Ye Watchers and Ye Holy Ones	H. W. Gray
Festal Voluntaries-Easter		

ASCENSIONTIDE

Festal Voluntaries-Ascension		
Karg-Elert	Choral-Improvisations Book 4 Ascension	Novello
The Parish Organist Book 8 Ascension		

WHITSUNTIDE

Festal Voluntaries-Whitsuntide		
The Parish Organist Book 8 Pentecost		
Karg-Elert	Choral-Improvisations Book 4 Ascension and Pentecost	Novello

Second Half of the Church Year

TRINITY

General Service Music

CHILDREN'S DAY

Bitgood	Chorale Prelude on "Jewels"	H. W. Gray
Wright, M. Searle	Meditation on "Brother James' Air"	Oxford

REFORMATION SUNDAY

Mendelssohn	Reformation Chorale	G. Schirmer
Faulkes, Bach, Karg-Elert	A Mighty Fortress is Our God	G. Schirmer
Purcell	Voluntary on "Old Hundredth"	Novello
Karg-Elert	Now Thank We All Our God	Breitkopf and Hartel

THANKSGIVING

Karg-Elert, Bach	Now Thank We All Our God	Breitkopf
Bach	Praise The Lord, The Almighty	The Parish Organist
Bach	To God We Render Thanks and Praise	The Parish Organist
	St. Cecilia Series of Thanksgiving Music	
	Festal Voluntaries-Harvest	
Karg-Elert	Praise God Ye Christians All Together	Novello
McKinley	All Glory, Laud and Honor	H. W. Gray

COMMUNION (General, for any time of the Church Year

Bunjes	Organ Music for the Communion Service	Concordia
Sowerby	Meditations on the Communion Hymns	H. W. Gray
Bingham	Bread of Life	H. W. Gray
Pachelbel	Lord Jesus, Christ, Thou Living Bread	Concordia

General Service Music

Bach	Liturgical Year	Presser
Karg-Elert	Choral Improvisations 6 Volumes	Simrock
Howells	Psalm Preludes Set 1 and 2	Novello
Brahms	Eleven Choral Preludes	Novello
Rowley	Choral Preludes	Boosey and Hawkes
Vierne	Pieces in Free Style, Book 1 and 2	J. Fischer
Peeters	Choral Preludes 3 Volumes	Peters
Bingham	Seven Preludes or Postludes on Lowell Mason Hymns	H. W. Gray
Bingham	Twelve Hymn Preludes Set 1 and 2	H. W. Gray
Walcha	Chorale Preludes	Peters
Thiman	Preludes and Voluntaries 3 Volumes	Novello

Dupré	79 Chorales	H. W. Gray
Peeters	35 Miniatures for Organ	McLaughlin and Reilly
McKinley	Ten Hymn Tune Fantasies	H. W. Gray
Edmundson	Seven Classic Preludes on Old Chorals	J. Fischer
Edmundson	Seven Modern Preludes on Ancient Themes	J. Fischer
Read	Eight Preludes on Old Southern Hymns	H. W. Gray
Bingham	Baroques Suite	Galaxy
Rheinberger	Sonatas	Novello
Willan	Six Choral Preludes Set 1 and 2	Concordia
Read	Suite for Organ	H. W. Gray
Stanley	Voluntaries for Organ	Oxford
Wyton	Fanfare	H. W. Gray
Vaughan-Williams	Two Preludes on Welsh Hymn Tunes	Oxford
Shaw	Processional	Cramer
Noble	Two Traditional Hebrew Melodies	H. W. Gray
Milhaud	Pastorale	H. W. Gray
Maekelberghe	Let All Mortal Flesh Keep Silence	J. Fischer
James	Alleluia-Toccata	J. Fischer
Howells	Six Pieces for Organ	Novello
Weitz	Fanfare and Gothic March	Hinrichsen
Guilmant	Pastorale	Schott
Wolff	Flourish for an Occasion	H. W. Gray
Thiman	Pastorale on the 23rd Psalm	Hinrichsen
Titcomb	Three Short Pieces	B. F. Wood
Bingham	Twelve Hymn Preludes	H. W. Gray
Reger	Benedictus	Peters
Milford	Three Pastorales for Organ	Oxford
Bingham, Peeters	Aria	H. W. Gray
Bingham	Pastorale	H. W. Gray
Bonnet	Historical Organ Recitals 6 Volumes	Leduc
Bingham	Toccata on "Leoni"	H. W. Gray
Maekelberghe	Triptych	H. W. Gray
Jongen	Chant de May	Chester
Candlyn	Rhapsody on the Sursum Corda	H. W. Gray
Thomson	Fanfare	H. W. Gray
Bach	Awake Thou Wintry Earth	H. W. Gray
Mendelssohn	Sonatas	Schott
Parry	Seven Chorale Preludes Set 1 and 2	Novello
Boellmann	Gothic Suite	Durand

Service Music for the Small Pipe
or Electronic Organ

Manuals Alone

1.	Bach, J. S.	371 Four-part Chorales	Edited-Breitkopf	Associated Music Pub.
2.	Haydn, F. J.	The Musical Clocks	Arranged-Biggs	H. W. Gray
3.	Johnson, David N.	Manuals Only		Augsburg
4.	Peeters, Flor	Sixty Short Pieces		H. W. Gray
5.	Stanley, Walond, Boyce	Tallis to Wesley No. I	Boyce Hinrichsen/ Peters	
6.		Old English Organ Music for Manuals, Vol. I-IV	Edited-Trevor	Oxford Univ. Press
7.		Ten 18th Century English Voluntaries	Edited-Peek	Concordia
8.		A Heritage of Hymns Arranged for Piano	Joanna Lange	Concordia

General Service Music

1.	Alain, Jehan	Deux Chorals		Philippo/Presser
2.	Held, W.	Preludes and Postludes, Vol. I		Augsburg
3.	Marpurg, Friedrich	21 Chorale Preludes	Edited-Thompson	Augsburg
4.	Milhaud, Darius	Pastorale		H. W. Gray
5.	Peeters, Flor	Aria		Presser
6.	Scheidt, Samuel	6 Chorale Preludes on "When Jesus on the Cross was Bound"		Concordia
7.	Thomas, Paul	The Church Organist Part I		Concordia
8.	Walcha, H.	25 Chorale Preludes (I, II)		Peters
9.	Willan, H.	6 Chorale Preludes (I, II)		Concordia
10.	Wyton, A.	Preludes on Contemporary Hymns		Augsburg
11.		Music for Worship with Easy Pedals	Edited-Johnson	Augsburg
12.		The Liturgical Organist, Vol. III	Compiled-Rossini	J. Fischer

13.		Easy Modern Organ Music		Oxford
14.		The Parish Organist, Vol. I-XII		Concordia
15.		Organ Music for the Communion Service	Edited-Bunjes	Concordia
16.		Manuals Only	Compiled-David Johnson	Augsburg
17.		Old English Organ Music for Manuals	Edited-Trevor Book 1, 4	Oxford
18.		Seasonal Chorale Preludes for Manuals	Edited-Trevor Book 1, 2	Oxford
19.		Organ Music for Christmas	Edited-Trevor Vol. II	Oxford
20.		The Two Staff Organ Book	Edited-Leupold	Waterloc Music Co. (Canada)

Hymn Reharmonizations

1.	Cassler, G. W.	Organ Descants for Selected Hymn Tunes	Augsburg
2.	Johnson, David N.	Free Harmonizations of 12 Hymn Tunes	Augsburg
3.	Johnson, David N.	Free Hymn Accompaniments for Manuals, Vol. I, II	Augsburg
4.	Mudde, Willem	Organ and Trumpet Acc. to Festival Hymns	Augsburg
5.	Noble, T. T.	Free Organ Acc. to 100 Well-Known Hymn Tunes	J. Fischer
6.	Noble, T. T.	Fifty Free Organ Acc. to Well-Known Hymn Tunes	J. Fischer
7.	Rohlig, H.	30 New Settings of Familiar Hymn Tunes	Abingdon
8.	Thiman, E.	Varied Acc. to 34 Well-Known Hymn Tunes	Oxford
9.		Free Organ Acc. to Hymns, Vol. I-IV	Augsburg

Wedding Music

1.	Purcell, H.	Album of Trumpet Tunes	Arranged-Coates	Ashdown Ltd./ Boosey & Hawkes
2.	Purcell, H.	Ceremonial Music for Organ with Optional Trumpets	Edited-Biggs	Mercury/Presser
3.		Ceremonial Music for Organ, Vol. I, II	Arranged-Dearnley	Oxford
4.		Wedding Music Pt. 1 and 2		Concordia
5.		Wedding Music Book 1 and 2	Edited-Johnson	Augsburg (Optional instrumental obbligatos)

Terms Commonly Found in Organ Music

French word (F)

German word (G)

Italian word (I)

Accouplez (F)	Couple
Affettuoso (I)	Affectionate
Affretare (I)	To hurry
Ajoutez (F)	Add
Anche (F)	Reed
Animé (F), Animato (I)	Animated, lively
Ausdruck (G)	Feeling
Ausdrucksvoll (G)	With feeling (Espressivo)
Ausgabe (G)	Edition
Bearbeitet (G)	Arranged
Bereite vor (G)	Prepare (stops)
Bewegt (G)	Movement
Bewegter (G)	Move faster (piu mosso)
Boite fermee (F)	Swell box shut
Boite ouverte (F)	Swell box open
Brustwerk (G)	Choir organ
Canzona	A simple, short composition
Cedez (F)	Give way, get slower (rall)
Chorale Prelude	A composition formed round a Chorale, or hymn-tune
Chorus	A combination of stops, usually of the same family but of different pitch (e.g., Reeds 16', 8' and 4')
Cipher	The continuous sounding of a note due to some defect in the mechanism
Clavier (F)	Keyboard
Concave	Referring to the pedal board of an organ; this indicates that the pedals dip slightly towards the center and are not perfectly flat from one side to the other.
Coupler	A stop or other device for joining two manuals, or pedals and manual, together.
Dehors, en dehors (F)	Brought out, as a solo
Desaccouplez (F)	Uncouple
Doch (G)	Yet
Dolce (I)	Sweet
Doppel (G)	Double
Dunkel (G)	Dark (referring to 16' stops)
Echoklavier (G)	Choir organ (Unterwerk)
Elargissant (F)	Broadening (Allargando)
Enlevez (F)	Push in

Etwas (G)	Somewhat
Fach (G)	Times; this word is used to indicate the number of ranks in a mixture stop (Mixtur 4 fach)
Fermata (I)	Pause (written 𝄐)
Fermez (F)	Shut
Flue	That type of pipe in which tone is produced by air vibrating in the pipe
Fonds (F)	"Foundation" stops; stops fundamental to the organ. This means every stop except reeds, mutations and mixtures
Frei (G)	Free
Full	All available stops
Grand Choeur (F)	Full organ
Grand Orgue	Great Organ (the Great manual), sometimes written G
Grob (G)	Coarse, rough
H (G)	B flat
Hauptwerk (G)	Great organ
Immer (G)	Always (sempre)
Innig (G)	With feeling
Jeu (F)	Stop
Jeux doux (F)	Soft stops
Laisser (F)	Leave
Langsam (G)	Slow
Largement (F)	Broadly
Largamente (I)	Broadly
Lebhaft (G)	Lively
Leicht (G)	Light
Maggiore (I)	Major
Main droite, M.D. (F)	Right hand
Main gauche, M.G. (F)	Left hand
Massig (G)	In moderate time (moderato)
Meno (I)	Less
Mettez (F)	Draw (a stop); bring into use.
Modere (F)	In moderate time (moderato)
Moll (G)	Minor
Nach und nach (G)	Gradually
Nicht (G)	Not
Noch (G)	Still more
Oberwerk (G)	Swell organ
Ohne (G)	Without
Organo di Coro (I)	Choir organ
Organo d'espressione (I)	Swell organ

Orgel (G)	Organ
Orgelwerke (G)	Compositions for organ
Otez (F)	Push in; stop using
Ouvrez (F)	Open
Partitur (G)	Score
Partition (F)	Score
Passacaglia	Composition built on a repeated bass line, in triple time
peu a peu (F)	Gradually (poco a poco)
Pied (F)	Foot
Pitch	The height or depth of a note. A stop can be given 16' or 4' pitch or any other, according to the length of the pipe
Positif (F)	Choir organ
Principale (I)	Great organ
Radiating (pedals)	The pedals turned slightly outwards, not absolutely parallel
Rank	A set of pipes
Récit (F)	Swell organ; sometimes written R
Reed	A pipe in which the tone is produced by a vibrating tongue
Retenu (F)	Held back; slower
Ritenuto (I)	Held back; slower
Retirez (F)	Push in (a stop)
Ricercar	A composition in fugal style involving contrapuntal and canonic complications
Rohrwerk (G)	Reeds
Ruhig (G)	Peaceful
Sanft (G)	Soft
Sans (F)	Without
Scale	When referring to pipes, this word means the diameter
Schnell (G)	Quick
Schwellwerk (G)	Swell organ
Sehr (G)	Very
Serre (F)	Quicker
Stark (G)	Strong; firm
Stimme (G)	A stop
Tendre (F)	Tender
Tirasse (F)	Pedal Coupler (Tirasse du Récit-Swell to Pedal)
Tutti (I)	Full
Tuyaux (F)	Pipes
Unterwerk (G)	Choir organ
Vif (F)	Lively
Vorbereiten (G)	Prepare

Zu (G)	Too
Zugehend (G)	Going
Zunge (G)	Reed

The Tracker Action Windchest

The tracker action windchest is an oblong box supplied with air under pressure from the bellows. This box contains valves called "pallets" which control the admission of wind to the pipes. Between the pallet and the foot of the pipe another valve was inserted called the "slider," which controls the access of the wind to the whole row of pipes or stop. The pallet is operated from the keyboard by the key action. Every key on the keyboard has a corresponding pallet in the windchest with at least one stop knob drawn. The pipe or pipes will speak when the pallet is depressed. With the tracker action the weight of the key action is proportionately increased with each manual coupled. In spite of this difficulty the tracker organ was a miracle of mechanical skill for its time. It is the one action that gives the performer direct control over attack and release of the pipe speech. It permits the most expressive playing.

The Barker Pneumatic Lever

An organ builder, Charles S. Barker, in the city of Bath, England, in the year 1832, invented the pneumatic lever. This device uses the force of the organ wind itself to overcome the resistance of the pallets in the windchest to the key action. A small bellows about nine inches long and varying in width between one and one-half and three inches is inserted in the middle of the key action. The exertion of depressing the key is then reduced. These small bellows, upon being expanded by the wind pressure, pulls down the pallets in the windchest, thereby doing all the hard work.

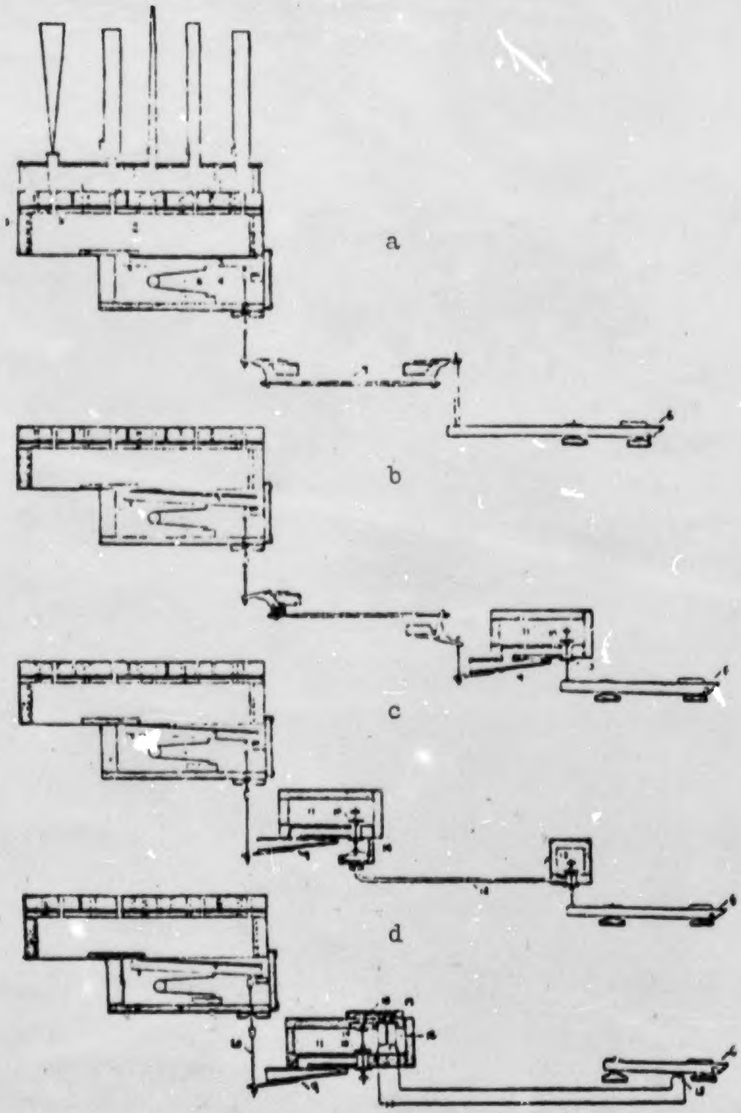
The Tubular Pneumatic Action

In the tubular-pneumatic action an impulse of wind is made to travel through a series of lead tubes of moderate diameter between the end of the key and the Barker lever. This particular action is satisfactory where the distances between the keyboard and the organ are not over fifty feet.

The Electro-Pneumatic and Direct Electric Actions

Electro-pneumatic and direct electric actions operate magnets which open valves admitting wind to the pipes. The magnets are energized by a contact that is made when a key is depressed. The closed contact completes an electric circuit which exists between the key and magnet, by means of a wire of necessary length. While simpler to play, these actions add one further step between the performer and the pipe and magnet, thereby reducing the amount of control over pipe speech. Controversies of tastes between mechanical and electric actions have raged for generations. Each person must make his own decision.

*Fig. 9



a-Tracker action: The key (6), tracker (7), valve (3), air chamber (4), spring (8), air chamber (2), slider (5), wind chest (1).

b-Barker pneumatic lever. The pneumatic motor (9), when expanded by air pressure from box (11), operates valve (3).

c-Tubular-pneumatic action. The tube (12) transmits air from chamber (13) to the pneumatic motor (14), which operates valve (3).

d-Electropneumatic action. When the key is depressed, the contact (15) closes the circuit which energizes the magnet (16). By a sequence of operations, the pneumatic motor (9) is expanded and operates the valve (3).

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CHAPTER XII

CONDUCTING FROM THE CONSOLE

Many church organists are thrust suddenly into the position where they must assume the role of organist-director. Here are a few procedures that should be followed.

A. Organ Accompaniment Problems
   1. Most accompaniments must be adapted to the organ. Use the piano when they sound better on that medium than on the organ.
   2. Adapting to the Organ
      a) Modify and simplify piano parts.
         (1) Arpeggiated figures should be held to compensate for lack of damper pedal.
         (2) Triplet and quadruplet repeated chords should be held with only one or two middle voices repeating.
         (3) Find and play the most important chord tones in a complex score. Do not attempt to play all the parts.
         (4) Arrange score so that much can be played with one hand and pedals, especially at critical points, so that one hand is free for direction.
   3. Registration should provide pitch support and clarity but not cover up. Interludes may be bigger, depending on the music.
   4. Develop ability to read vocal line when accompanying, and to find out and provide help for the lost singers or section. Reading directly from the vocal score is an important practice activity. It improves ones reading ability and musicianship. It is also practical and most helpful in arranging anthem accompaniments and piano scores for the organ.

B. Conducting from the Console
   1. The novice who conducts from the console starts with complete detailed pre-planning and an abundance of practice without a choir and in front of a mirror. Later basic work is done in the actual rehearsal where the singers and the conductor work together in complete planning and attention to the details which are necessary to achieve an artistic performance. Many fine directors use the piano in preliminary rehearsals. This method saves much time and enables the organist-director to evaluate trouble spots faster. Small meaningful hand motions which will indicate the beat, attack, release, and artistic interpretation can be extremely helpful. The following points

will help enable the novice organist-director to plan for an effective rehearsal:

a) Be well prepared before choir rehearsal. Director should study and learn all music thoroughly. Difficult passages to be rehearsed should be clearly marked. Music should be made available to each choir member so that it may be picked up in the order it is to be rehearsed.

b) Listen for intonation, blend, balance, and diction. Diction improves greatly when choir sings with correct rhythm.

c) Your face, eyes, mouth, head and hands are important as a medium of expression and as an invaluable aid in the artistic interpretation of music.
   (1) Head: sometimes gives the beat; brings in a section.
   (2) Mouth: sometimes entrances, enunciation, tone quality.
   (3) Hands: attack, release, artistic expression.

d) Look at your choir. Learn to communicate your musical ideas.
   (1) Give them encouragement before singing.
   (2) Give them a smile or nod of approval after they finish.

e) Keep a friendly and relaxed atmosphere.

In $\frac{4}{4}$ meter, conduct

1 down, 2 left,

3 right, 4 up.

In $\frac{3}{4}$ meter, conduct

1 down, 2 right,

3 up.

In $\frac{2}{4}$ meter, conduct

1 down and 2 up.

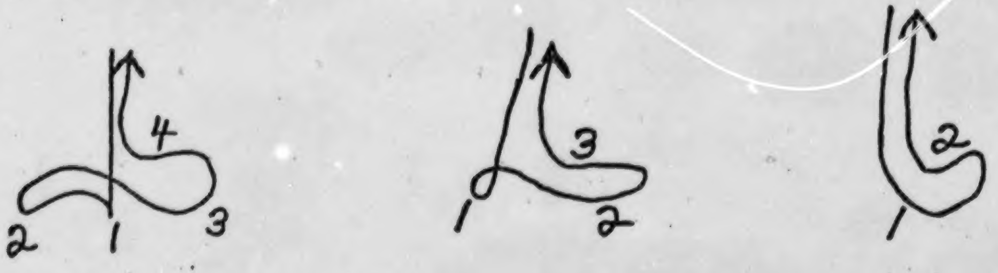

Fig. 10

CHAPTER XIII

MEMORIZATION

Memorization is not the basic requirement for a successful organ student; it should be an optional attribute. Many fine performers use music in recital. Playing without music, however, does offer certain advantages. It gives the performer a more thorough knowledge of all the basic skills and details needed in the interpretation of a composition, and it is a great help in developing concentration.

The pattern of memorizing will vary with each individual student, depending on his natural aptitudes. Carefully read a new composition through first to guard against inaccuracies. Since the degree of attention is closer, it is wise to memorize a piece while learning it. Should he be inclined to try his hand at this art, the student should make use of the following well-known principles of memorizing:

A. Analytical and Musical
The analytical method is the basis for all memorizing. Analyze rhythm, melody, and musical content. Associate one thing with another and always look for the unusual.

B. Visual
Eventually think through the entire composition away from the keyboard. Look at one measure and then look away and reproduce it on the keyboard or write it out.

C. Aural
Ear memory is an important aid in detecting wrong notes and in foretelling the coming passages. Learning to sing each part without referring to the music is a factor in developing aural memory.

D. Muscular

This memory is useful in establishing correct fingering. Muscular memory is most reliable when integrated with the other types of memory.

Nine Additional Hints for Memorization

1. Begin at beginning--when composition is new

2. Write in fingering and pedaling. Change, if necessary, but then use it

3. Memorize note by note from the beginning of your study

4. Memorize
   a) Harmonic chordal structures
   b) Harmonic progressions and key changes by phrases
   c) Harmonic changes by sections

5. Memorize phrases with definite goal in mind as something to strive for

6. Have certain memory guide lines--places you can jump to with confidence

7. To test memory
   a) Play each line separately
   b) Play right hand and pedal, etc.
   c) Use various registrations for hands and feet
   d) Play in wrong octave
   e) Play mentally without using hands or feet
   f) Play with silent keyboard

8. Constant re-memorization

9. "If memory gets in the way of a performer, it has not helped him. If, on the other hand, memory has been used as a learning tool, as it should be, it has been worth the time and effort."[5]

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[5] Thomas A. Brantigan, "A Dissection of Keyboard Memory," Music/The AGO-RCCO Magazine, April 1975, p. 39.

CHAPTER XIV

SUGGESTED ORGAN COURSE OF STUDY

This condensed outline represents the grade of materials from which technique, studies, and solos may be drawn to enable the student to advance from one unit of instruction to the next. This is not a complete list. It is rather a cross-section of the vast amount of instructional materials available.

First Unit

Basic Manual and Pedal Technique
Manual Studies
Studies for Manuals and Pedals combined as found in:

Organ Instruction	Enright, Richard	Abingdon Press
Organ Playing	Gleason, Harold	N. Y. Appleton
Pedal Playing	Nilson, L.	G. Schirmer
Pedal Scales	Koch, C.	G. Schirmer

Rheinberger Trios, Op. 49; Nos. 1, 3, 6, 10

Bach: *56 Chorale Preludes* (Das Orgelbuchlein)
  Christ Lay in the Bonds of Death (Christ Lag in Todes Banden)
  Blessed Jesus, We are Here (Liebster Jesu, Wir Sind Hier)
  Our Father Who Art in Heaven (Vater Unser im Himmelreich)
  All Men Are Mortal (Alle Menschen Mussen Sterben)

Little Preludes and Fugues
  F Major, C Major, E Minor, and A Minor
  Chorale Prelude: My Heart Is Filled With Longing (Herzlich Thut Mich Verlangen)

Second Unit

Continuation of Pedal Exercises and Studies for Manuals and Pedals combined.

Bach: Chorale Preludes: I Call To Thee (Ich ruf' zu dir)
O Lamb of God, All Holy (O Lamm Gottes, Unschuldig)
Fantasie and Fugue in C Minor
Little Fugue in G Minor

Brahms: Chorale Preludes

Franck: Pastorale

Mendelssohn: Adagio (Sonata No. 6).

Selection of Compositions from Treasury of Early Organ Music (Edited by E. Power Biggs)

Buxtehude, Gabrieli, Sweelinck, and Clerambault

Hymn Playing

Third Unit

Bach: Prelude and Fugue in G Major
Toccata and Fugue in D Minor
Selected Movements from Trio Sonata No. 2

Franck: Prelude, Fugue and Variation
Cantabile
Piece Heroique

Shorter compositions by Handel, Jongen, Karg-Elert, Widor, Vierne, Near, Langlais, Messiaen, and others.

Chorale Preludes: In Thee Is Joy (In Dir Ist Freude)
O Man, Thy Grevious Sin Bemoan (O Mensch, bewein' dein' Sunde Gross)

Mendelssohn: Sonata III or IV

Fourth Unit

Mendelssohn: Sonata No. 6 (complete)

Franck: Choral in A Minor
Choral in B Minor

Vierne: Selected Movements from the Six Symphonies

Karg-Elert: Choral Improvisations

Bach: Toccata, Adagio and Fugue in C Major
Passacaglia and Fugue in C Minor

Selected Compositions by Reger, Guilmant, Vaughan-Williams, Vierne, Dupré, Reubke, and others.

Study of Improvisation

Fifth and Sixth Units

Bach: Trio Sonatas No. 4 and 6

Liszt: Prelude and Fugue on B-A-C-H
Fantasia and Fugue on *Ad Nos*, *Ad Salutarem Undam*

Reubke: The Ninety-Fourth Psalm

Dupré: Preludes and Fugues

Hindemith: Sonata I, II

Sowerby: Symphony in G Minor
Mediaeval Poem
Concerto in C Major

Handel: Concerti

Vivaldi: Concerti

Representative literature, which may include Vierne and Widor symphonies; compositions by Liszt, Ducasse, Simonds, Dupré, Sowerby, Messiaen, Hindemith, Wyton, Near, Felciano, Pinkham, and others.

All teaching material should be planned to assist the student in accomplishing the following in their organ playing: accuracy, rhythm, precise attacks and releases, organ legato, articulation of repeated notes, pedaling, coordination (independence of hands and feet), phrasing, registration.

CHAPTER IV

INSTRUCTIONAL OBJECTIVES

While all methods, materials and techniques must be altered to meet the needs of particular students, the concepts to be developed remain essentially the same.

Organ instruction is not accomplished alone by the providing of guides, methods and materials. It is totally dependent upon teachers and students working together to achieve a [illegible] much of all which makes music a meaningful part of life.

The effort here is to meet the need for defining attainable objectives for various organ study and application. The development of such goals is not only indispensable but also rewarding. As long as we continue to grow and change, we will remain a living and vital part of all music curriculum.

TEACHING AND LEARNING GUIDE FOR ORGAN INSTRUCTION

Instructional Objectives

Attitudes	Knowledge	Skills
When the student is given an appropriate musical atmosphere, he will	When the student is given related materials and repeated opportunities to extend his knowledge of the organ through study and performance, he will	When the student is given a satisfactory practice instrument and appropriate materials for extended musical and playing experiences, he will
-develop an interest in the organ and be motivated to improve through practice his basic skills at the instrument.	-develop a basic organ technique which includes knowledge of many of the musical skills which are vital to future serious organ study.	-use good playing posture and position at the organ. -demonstrate correct fingering when achieving organ legato. -demonstrate proper articulation of repeated notes. -play correct rhythmic patterns in simple and compound meters. -demonstrate an understanding of and elementary ability to perform correctly pedal studies and scales. -direct his practice to continually improve coordination between hands and feet. -demonstrate musical phrasing. -develop basic concept of proper registration.

ORGAN STUDENT'S SELF-EVALUATION

Check List for Instructional Goals

To what degree am I

	NOT AT ALL	SOME DEGREE	TO A HIGH DEGREE
1. Understanding the mechanics of Organ Study?			
2. Becoming comfortable with the basic instructional goals?			
3. Establishing methods for determining development in:			
a) skill acquisition			
b) attitudinal changes			
c) interest expansion			
d) knowledge expansion			
4. Utilizing the following sources in my attempts to establish realistic goals:			
a) music library			
b) records			
c) recital attendance			
d) other teachers			
e) other students			
5. Participating in curriculum revision sessions with administration, faculty, and other students?			

Fig. 11

These forms may be used as an aid to the student learning process.

ORGAN STUDENT'S SELF-EVALUATION

Check List for Performance Goals

To what degree am I making progress in the following:	NOT AT ALL	SOME DEGREE	TO A HIGH DEGREE
1. Accuracy			
2. Rhythm			
3. Precise attacks and releases			
4. Organ Legato			
5. Articulation			
6. Pedaling			
7. Coordination (Independence of Hands and Feet)			
8. Phrasing			
9. Registration			

Fig. 12

These forms may be used as an aid to the student learning process.

NOTE: Members of Guild Student Groups are eligible for the tests.

TEST REQUIREMENTS FOR THE SERVICE PLAYING CERTIFICATE

American Guild of Organists

NATIONAL HEADQUARTERS
630 FIFTH AVENUE, NEW YORK, N. Y. 10020

CHARTERED BY
BOARD OF REGENTS
UNIVERSITY OF
STATE OF NEW YORK
[illegible]

Candidates may take these tests at Headquarters or Chapter Centers.

REGISTRATION—

Candidates must have been elected Members of the Guild in order to be eligible for the tests. No one will be allowed to take the tests whose dues are in arrears. Applications should not be sent until dues are paid. Applications may be submitted September 1 - April 30, tests may be given any time between October 1 and May 31.

APPLICATION BLANK—

Candidates should write to National Headquarters for the application form, which should then be submitted to their local chapter, accompanied by specified fee.

FEE—20.26 ~~$17.00~~ Make all checks payable to your local chapter. After registration, no fees will be returned.

CERTIFICATE—

To receive the certificate, candidates must secure at least 50 per cent of each item and 70 per cent of the total maximum marks obtainable. Certificates will be issued to all successful candidates.

Candidates will make their own selection in all but the sight-reading tests.

HYMNS FOR TRANSPOSITION

from the Episcopal Hymnal 1940 (two required, and two transpositions of each). The hymns are not to be played in the original keys.

Candidates will play the two hymns they select in two keys (not more than a major second above or below) selected by the examiner or proctor.

Candidates will be asked to sight-read a hymn.

154	(first tune)	"Come, my soul"
163	(second tune)	"O blest Creator"
176		"O Gladsome Light"
181		"The duteous day now closeth"
190		"Let thy blood in mercy poured"
205		"Wherefore, O Father"
210		"Deck thyself, my soul"
253		"Spread, O spread, thou mighty word"
258		"Christ is the world's true light"
265		"Eternal God, whose power upholds"
283		"Our God to whom we turn"
295		"Lord of all majesty"
296		"For the beauty of the earth"
303		"We come unto our Father's God"
312	(first tune)	"The Lord will come"
314		"We sing of God"
329		"How bright appears the morning star"
338		"Behold the Lamb of God"
354	(second tune)	"And have the bright immensities"
356	(first tune)	"At the name of Jesus"
376		"Come down, O Love divine"
380		"Put forth, O God"
424	(second tune)	"I heard the voice of Jesus say"
429	(first tune)	"Day by Day, O Lord"
442		"O Very God"
453		"Jesus, all my gladness"
470		"Where is death's sting"
501		"O Lord and Master of us all"
503		"Non nobis Domine"
522		"Lord Christ, when first thou cam'st"

Fig. 13

Test Requirements For The Service Playing Certificate (continued)

ANTHEMS

(two anthems or canticles required, or one of each.)

Hymn to St. Peter	Benjamin Britten (Boosey & Hawkes)
Thou visitest the earth	Maurice Greene (Novello-H. W. Gray)
Awake, my heart	Jane Marshall (H. W. Gray)
Rejoice in the Lord alway	Henry Purcell (Novello-H. W. Gray)
I was glad (Psalm 122)	Leo Sowerby (H. W. Gray)
O, how amiable are thy dwellings	Ralph Vaughan Williams (Oxford)
Wash me throughly	S. S. Wesley (Novello-H. W. Gray)
The King's Highway	David McK. Williams (H. W. Gray)

CHANTS

(One Anglican and One Gregorian from the 1940 Episcopal Hymnal)

PRELUDES AND POSTLUDES

(any two of the following required)

Any Chorale-Prelude with Pedals by Buxtehude, Pachelbel or Scheidt
Any Chorale-Prelude from the Orgelbüchlein of Bach
Any Organ work by Mendelssohn
Any Chorale-Prelude by Brahms with Pedals

Selective Instructional Objective

Requirements for taking and passing the American Guild of Organists Service Playing Examination are listed on pages 121-122. Upon satisfactory study and completion of the work contained in A Teaching and Learning Guide for Organ Instruction, the average student should be able to pass this Service Playing Examination. Not all students elect this specific objective, but all three candidates who took the test in the fall of 1975 passed successfully.

CHAPTER XVI

TESTS DESIGNED FOR NEW SKILLS SOUGHT

	Satisfactory		▼				Unsatisfactory				
	100	90	80	70	60	50	40	30	20	10	0
1. Hints for Correct Pedaling											
a. Correct Height of Bench											
b. Proper Use of Toe, Heel and Side of Foot											
c. Attack and Release Positive and Rhythmic											
d. Pedal Scale Patterns											
2. Organ Legato											
a. Precise Rhythmic Fingering											
b. Correct Substitution of Fingers											
c. Legato Organ Tone											
3. Beginning Studies											
a. Correct Fingering											
b. Adequate Thumb Glissando and Finger Substitution											
4. Articulation of Repeated Notes											
a. Notes Articulated Correctly in Moderate Tempo											
b. Adagio or Very Slow Tempi											
c. In Tied Notes											
5. Practice with a Purpose											
a. Notes Played Correctly											
b. Rhythm Perfect											
c. Rests Executed with Much Care											
d. Fingers in Contact with Keys											
e. Drawing of Stops and Use of Combination Pistons Rhythmically Synchronized											

Fig. 14

	Satisfactory		▼					Unsatisfactory			
	100	90	80	70	60	50	40	30	20	10	0
6. Artistic Registration											
a. Has Adequate Knowledge of Ensemble Registration											
b. Is Able to Select Proper Solo Combinations											
c. Understands Imprinted Stop Figures of 2, 4, 8, and 16											
d. Knows Use of Fractional Pitch or Mutation Stops											
e. Recognizes Four Families of Organ Tone											
f. Knows Harmonic Overtone Series											
7. Hymn Playing for Organists											
a. Displays Positive Attitude toward Hymn Playing											
b. Has Own Hymnal to Mark Pedaling, Fingerings, Repeated Notes, and Registration											
c. Articulation of Repeated Notes											
d. Phrasing											
e. Amens											
f. Tempo											
g. Is Able to Solve Pedaling Problems											
h. Uses Proper Registration											
i. Correlates Hymns with Worship Service											
j. Has Ability to Arrange Vocal Scores for Organ											
8. Ornaments											
a. The Cadence Trill											
b. The Mordent											
c. The Short Trill											
d. The Appoggiatura											
e. The Long Trill											
f. The Turn											

			Satisfactory			▼			Unsatisfactory				
			100	90	80	70	60	50	40	30	20	10	0
9.		Conducting from the Console											
	a.	Ability to Adapt Accompaniments to the Organ											
	b.	Correctly Holds Arpeggiated Figures											
	c.	Plays Important Chord Tones											
	d.	Ability to Read Vocal Line when Accompanying											
	e.	Is Able to Employ Detailed Pre-planning for Rehearsal											
	f.	Learns All Music Thoroughly											
	g.	Can Evaluate Intonation, Blend, Balance, Diction											
	h.	Employs Face, Head, Eyes, Hands as Medium of Expression											
	i.	Is Able to Communicate Musical Ideas to the Choir											
10.		Memorization											
	a.	Analytical and Musical											
	b.	Visual											
	c.	Aural											
	d.	Muscular											
	e.	Writes in Fingering and Pedaling											
	f.	Memorizes Phrases with Definite Goal in Mind											
	g.	Uses Memory as a Learning Tool											
11.		Final Performance Goals											
	a.	Accuracy											
	b.	Rhythm											
	c.	Precise Attacks and Releases											
	d.	Organ Legato											
	e.	Articulation of Repeated Notes											
	f.	Pedaling											
	g.	Coordination (Independence of Hands and Feet)											
	h.	Phrasing											
	i.	Registration											

Results of Tests

The tests on pages 123 through 125 were used to measure new skills sought following the use of A Teaching and Learning Guide for Organ Instruction.

Method

Subjects. The subjects consisted of twenty-eight students at Butler University, Indianapolis, Indiana. The age range, 17 to 72, was divided into five categories: 17-21, 22-35, 36-49, 50-64, and 65-72.

Procedure. A Teaching and Learning Guide was used for three consecutive fifteen-week semesters (1974-75). During this period, all students received one-half hour of private instruction per week. All subjects demonstrated understanding of the problems, procedures and goals.

Results

Following each period of instruction (semester), subjects played before an examining board of three faculty members who verified the progress of each student. Highest grades were attained in the age group 22 to 35. This fact may have implied that these students were motivated to work for more specific performance goals. The charts on the following pages identify 11 basic skills and 64 sub-skills. The results for each test item are indicated, together with the average grade received for each of five age levels.

Discussion

The results of this project can be interpreted as implying that selected students, with a minimum of three years previous piano study and using A Teaching and Learning Guide for Organ Instruction, can complete a preliminary knowledge of the problems, procedures and techniques necessary for playing the organ.

Skill 1. Hints for Correct Pedaling

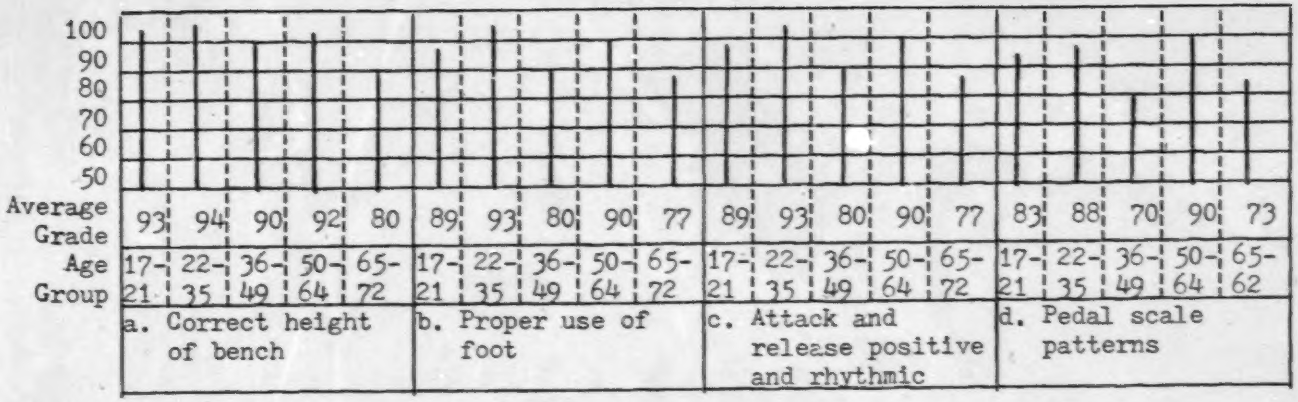

Fig. 15

Skill 2. Organ Legato

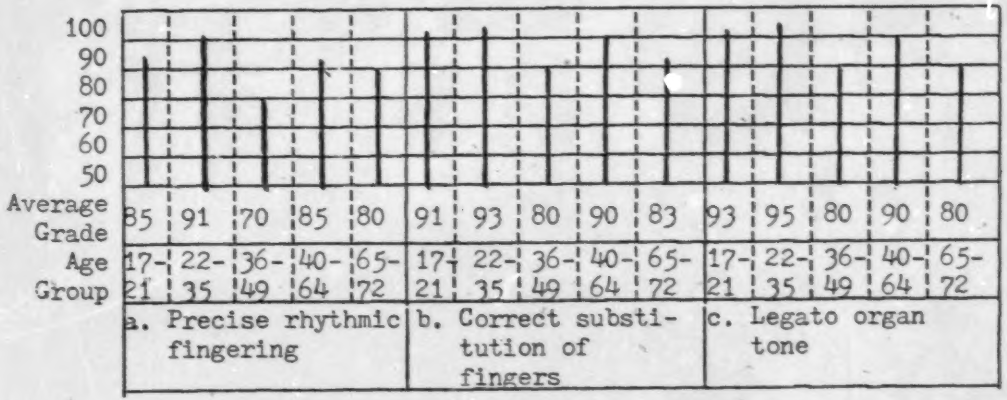

Fig. 16

Skill 3. Beginning Studies

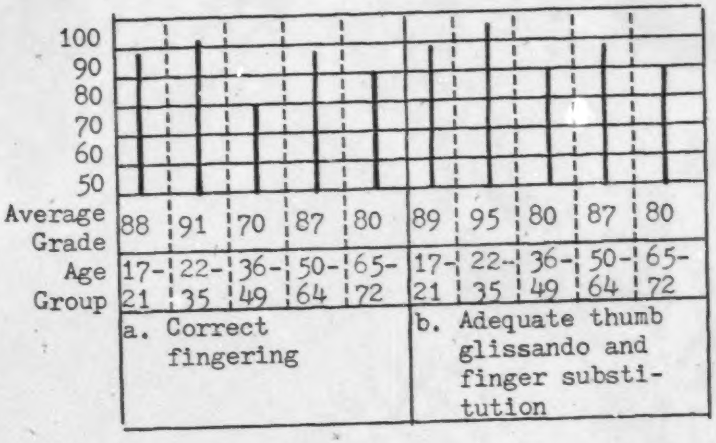

Fig. 17

Skill 4. Articulation of Repeated Notes

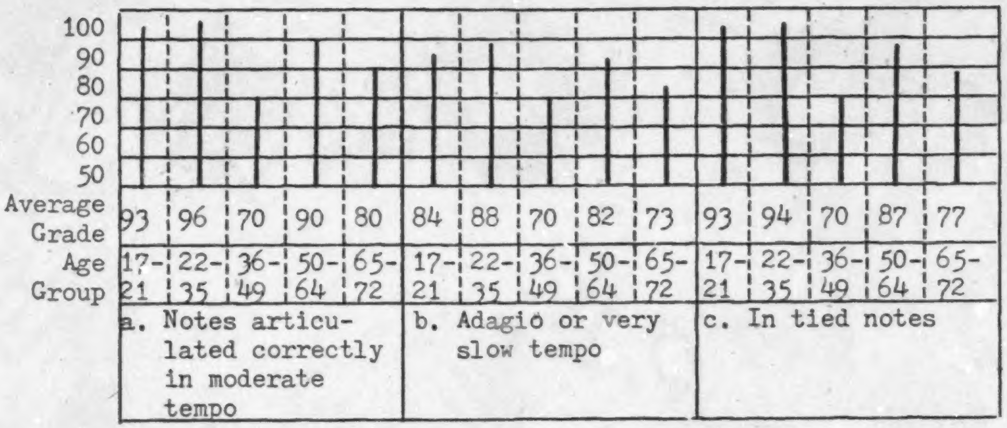

Fig. 18

Skill 5. Practice with a Purpose

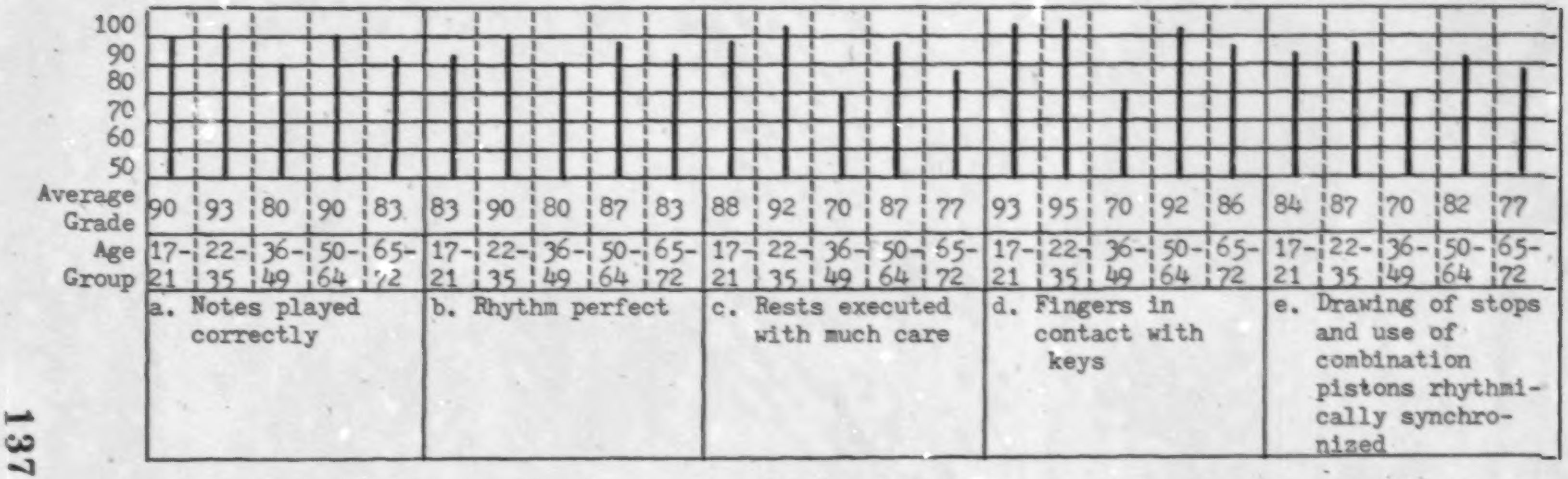

Fig. 19

Skill 6. Artistic Registration

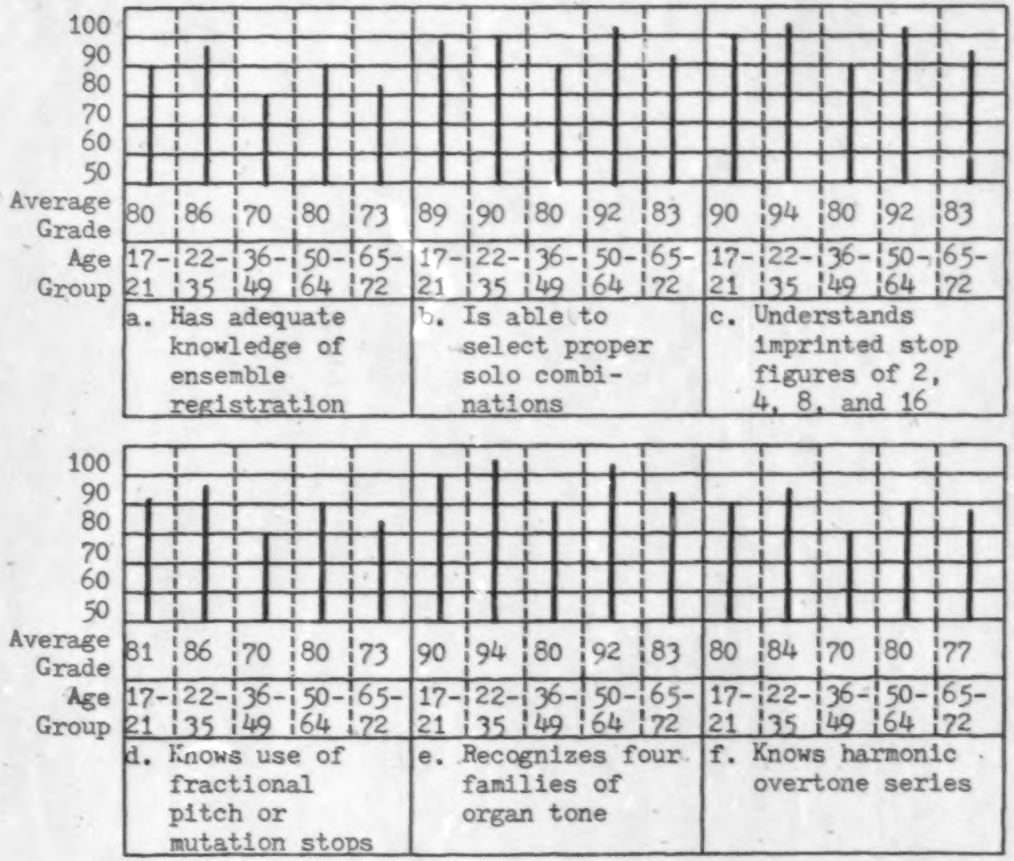

Fig. 20

Skill 7. Hymn Playing for Organists

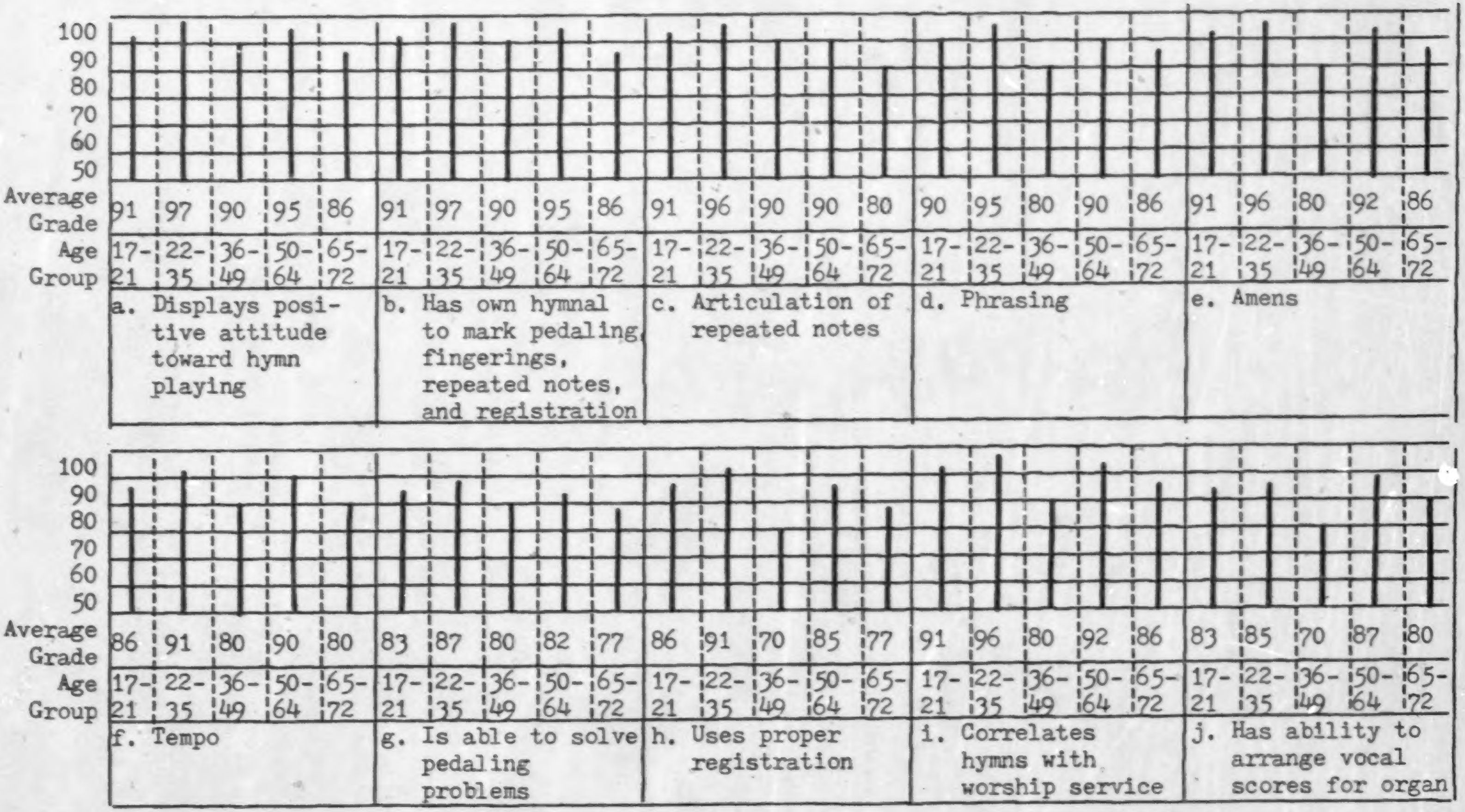

Fig. 21

Skill 8. Ornaments

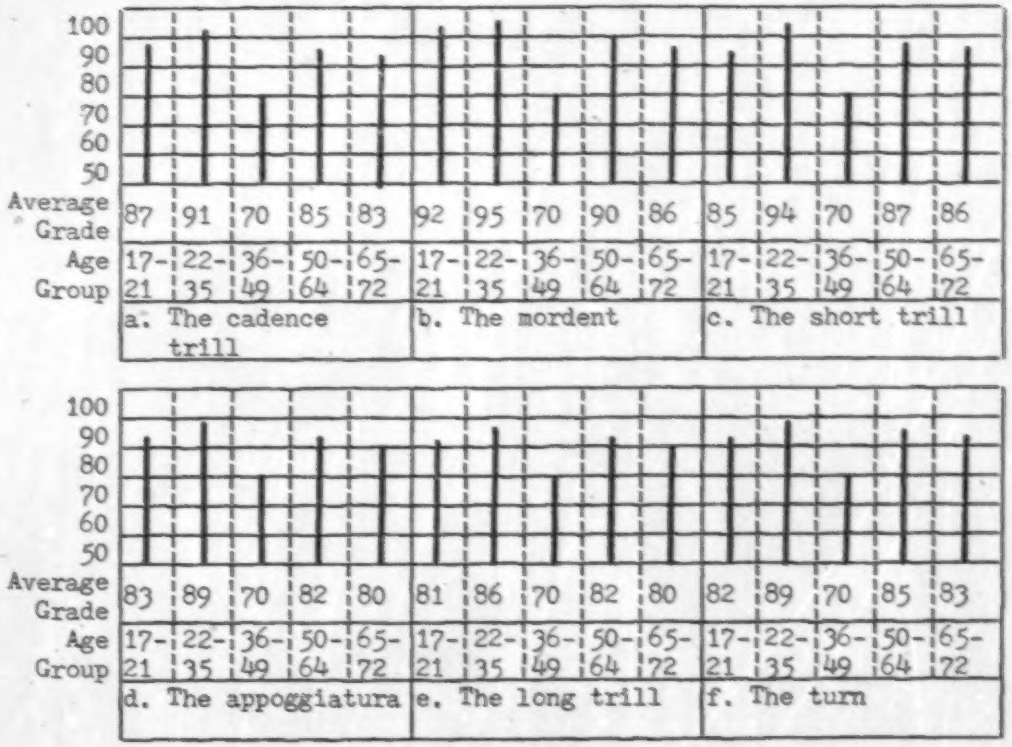

Fig. 22

Skill 9. Conducting from the Console

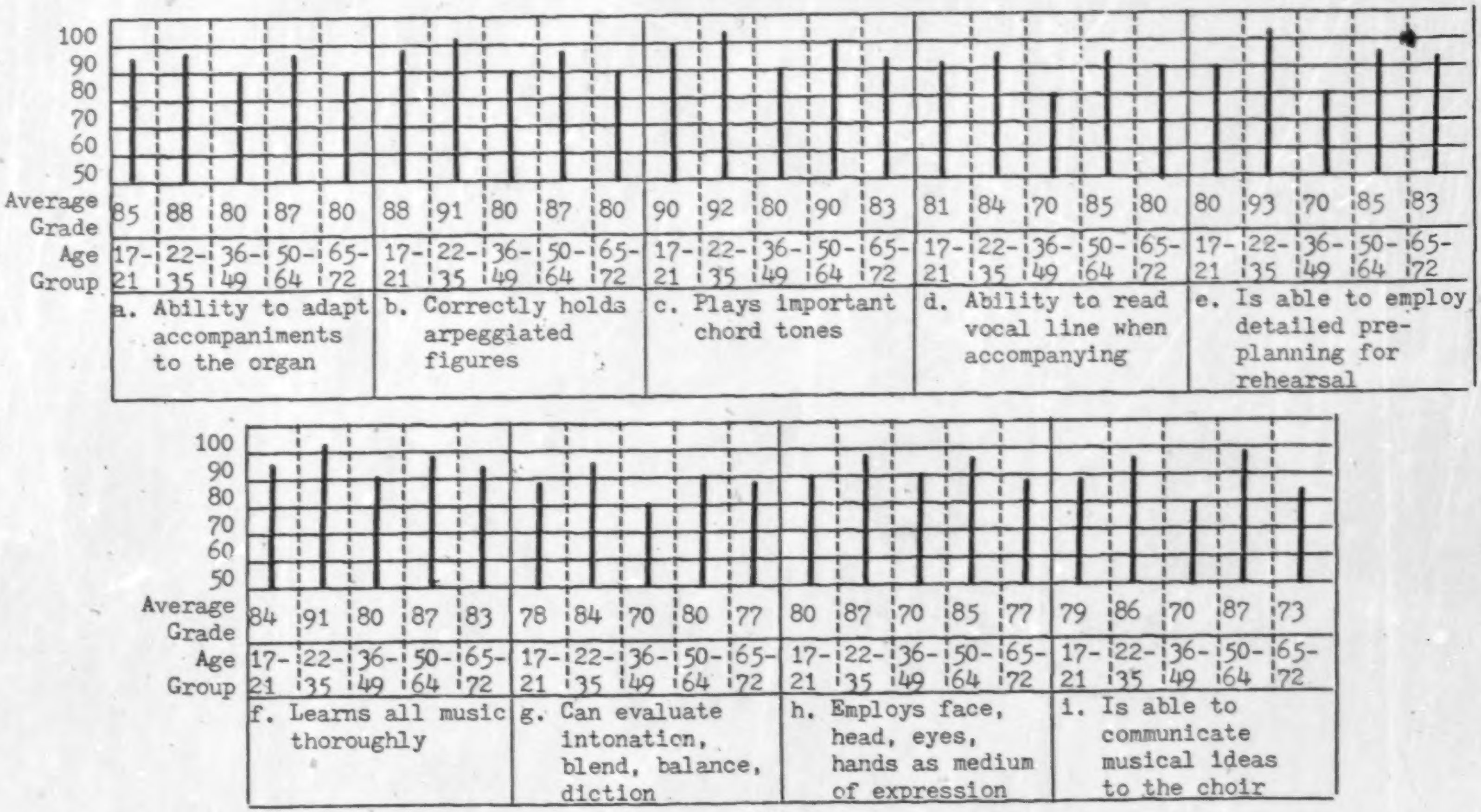

Fig. 23

Skill 10. Memorization

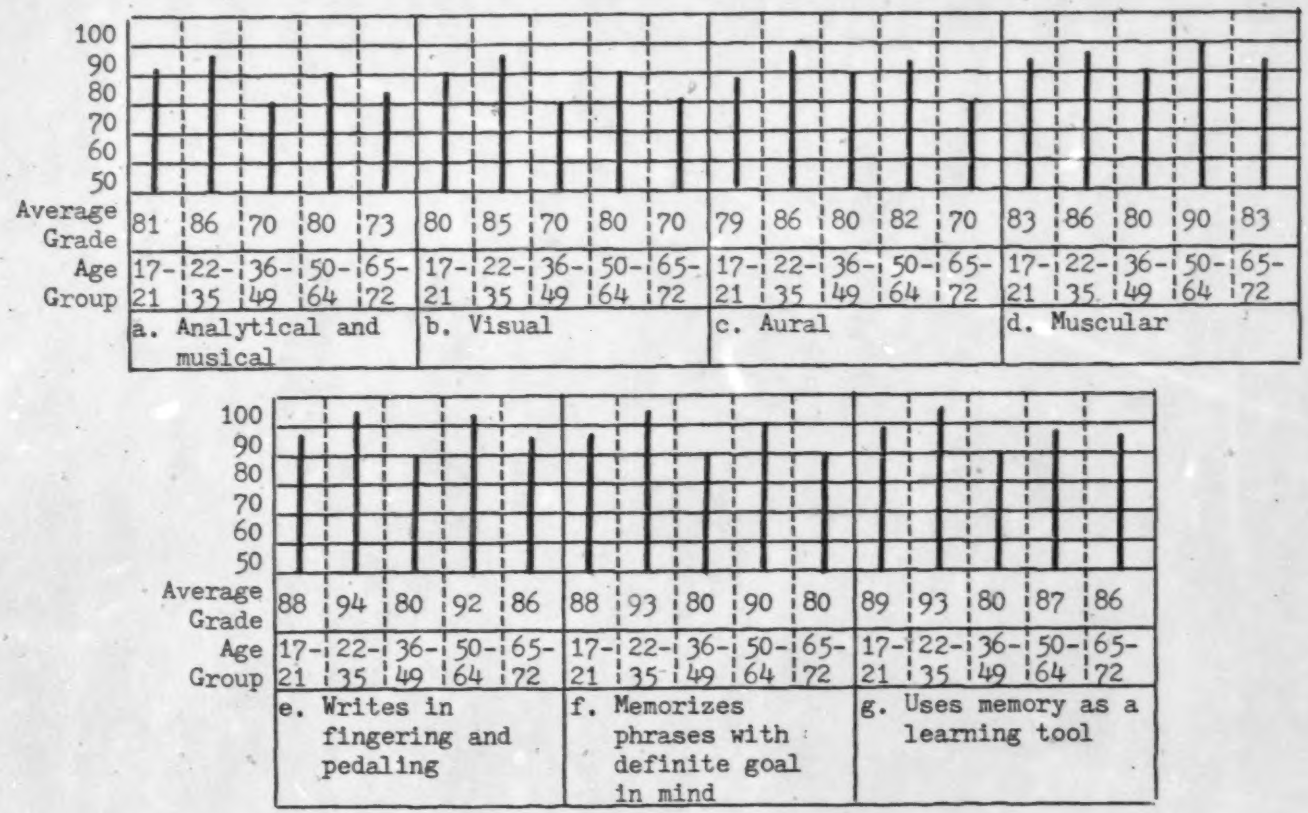

Fig. 24

Skill 11. Final Performance Goals

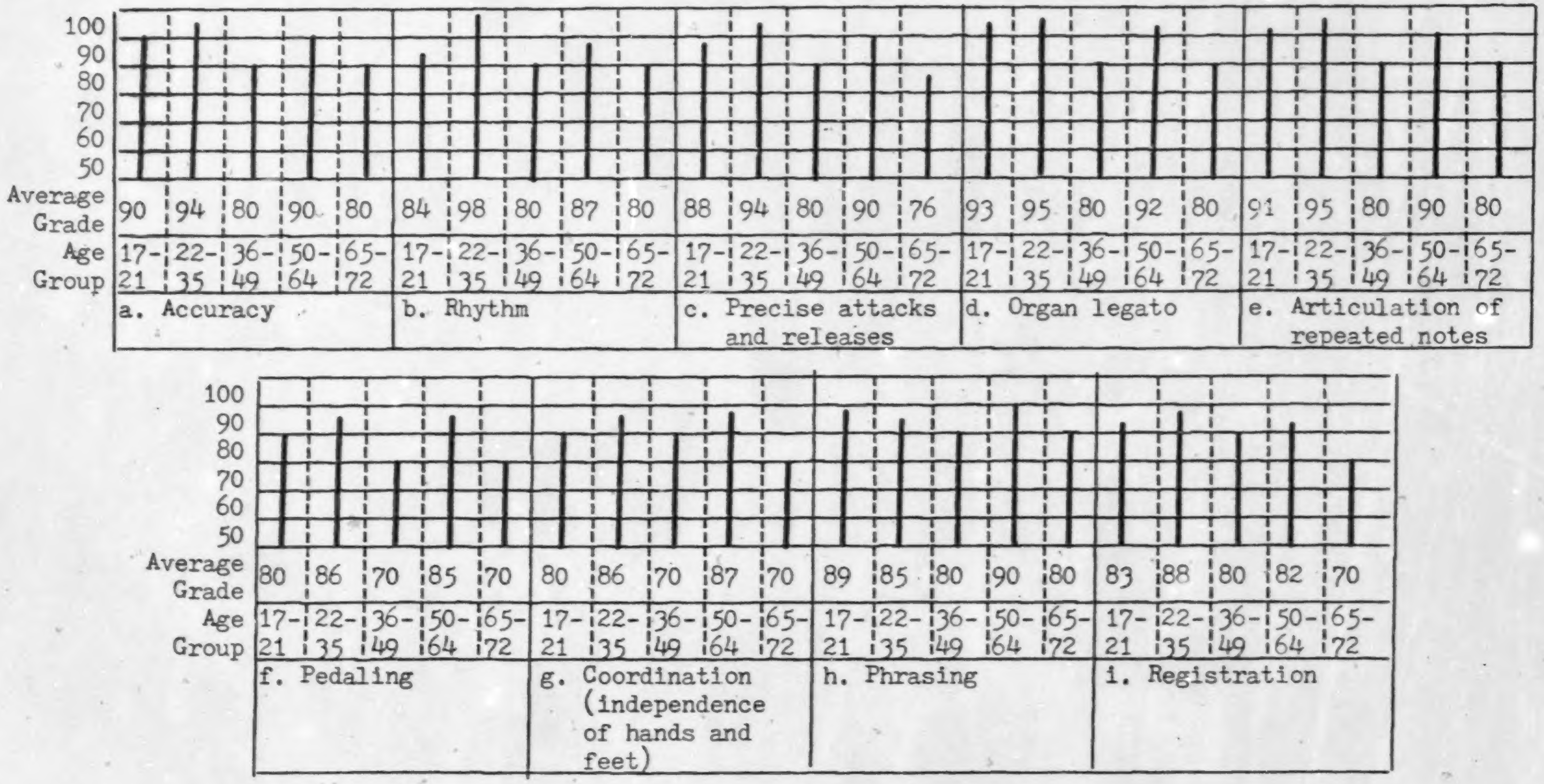

Fig. 25

ATTITUDINAL TEST ITEMS
(Collected Anonymously)

Which part of the guide did you consider least enjoyable? Which part did you consider most enjoyable? Explain why.

____

____

Do you feel the material in this guide was relevant? Yes_____ No______

Please indicate your present feelings about organ study by checking the appropriate remark below:

No opinion________ So-So__________ Practical_______ Challenging_______

Did this guide build your confidence in being able to play the organ?

Yes________ No________

Name the activities in this guide which interested you.

1.____________________________ 3.____________________________

2.____________________________ 4.____________________________

Write any comments you would like to make about this guide in the space below:

____

____

____

____

I found this guide to be:

stimulating ☐ boring ☐

too difficult ☐ too easy ☐

dull ☐ fun ☐

helpful ☐ useless ☐

too long ☐ just right ☐

Fig. 26

Attitudinal Test Form Results

Method

Subjects. The subjects consisted of the same group of twenty-eight students enrolled at Butler University, Indianapolis, Indiana. As previously stated, the age range, 17 to 72, was divided into five categories: 17-21, 22-35, 36-49, 50-64, and 65-72.

Procedure. Following the use of A Teaching and Learning Guide for three consecutive fifteen-week semesters (1974-75), copies of the Attitudinal Test Forms were collected anonymously by mail.

Results

With an 87 per cent return of these test forms, 100 per cent of the replies indicated that the material in the guide was relevant, and it built their confidence in being able to play the organ. Eighty-one per cent found this guide to be stimulating, helpful and challenging. The following six chapters were checked as having created the greatest interest: Hymn Playing for Organists (Chap. VII), 90 per cent; Artistic Registration (Chap. VI), 83 per cent; General Music and Materials (Chap. XI), 82 per cent; Conducting from the Console (Chap. XII), 79 per cent; List of Organ Stops (Chap. X), 62 per cent; Practice with a Purpose (Chap. V), 62 per cent.

Discussion

The results of the Attitudinal Test Forms can be interpreted as inferring that, following the use of A Teaching and Learning Guide for three consecutive fifteen-week semesters (1974-75), all of the return group indicated that the guide fit precisely their limited instructional needs and found it to be adequate in providing working tools as an aid in achieving their performance goals.

ORGAN STUDY EVALUATION

1. Were the instructional objectives of your organ study clear?

☐ Yes ☐ To some extent ☐ No

2. Did the instruction offer practical ideas and suggestions which you can use to further your study of the organ?

☐ Yes ☐ To some extent ☐ No

3. Were you exposed to any new ideas and music in your organ study?

☐ Yes ☐ To some extent ☐ No

4. Will these ideas help you improve your technique and performance goals?

☐ Yes ☐ To some extent ☐ No

5. Was the presentation clear and understandable?

☐ Yes ☐ To some extent ☐ No

6. What additional areas would you like covered in your future organ study?

____

____

____

____

7. General comments:

____

____

____

____

Fig. 27

These forms may be used as an aid to the student learning process.

APPENDIX

ADDRESSES OF AMERICAN MUSIC PUBLISHERS

AS OF OCTOBER 1975

Abingdon Press, 201 Eighth Avenue, So., Nashville, Tenn. 37203
American Composers' Alliance, 170 West 74th Street, New York, N. Y. 10023
American Musicological Society (see Galaxy)
Amsco Music Publishing Co., 240 West 55th Street, New York, N. Y. 10019
Associated Music Publishers, Inc., 609 Fifth Avenue, New York, N. Y. 10017
Augsburg Publishing House, 426 South Fifth Street, Minneapolis, Minn. 55415
Baerenreiter Music Publishers, 443 West 50th Street, New York, N. Y. (also P. O. Box 115, Inwood, Station, New York, N. Y. 10034)
Belwin-Mills Publishing Corp., 250 Maple Avenue, Rockville Center, N. Y. 11571
Big 3 Music Corp., 1350 Avenue of the Americas, New York, N. Y. 10036
Boosey and Hawkes, Inc., 30 W. 57th St., N. Y. 10019
Boston Music Co., 116 Boylston, Boston, Mass. 02167
Broadcast Music, Inc., 589 Fifth Ave., New York, N. Y. 10036
Brodt Music Company, P. O. Box 1207, Charlotte, N. C. 28201
Alexander Broude, Inc., 1619 Broadway, New York, N. Y. 10019
Broude Brothers, Ltd., 6 West 45th Street, New York, N. Y. 10036
Canyon Press, Inc., P. O. Box 1235, Cincinnati, Ohio 45201
Concordia Publishing House, 3558 So. Jefferson Avenue, St. Louis, Mo., 63118
Cos Cobb Press, New York, N. Y. (Boosey and Hawkes)
Da Capo Press, 227 West 17th Street, New York, N. Y. 10011
Oliver Ditson Co., Bryn Mawr, Pa. (Theodore Presser) 19010
Edition Musicus-N. Y., Inc., 333 West 52nd, Brooklyn, N. Y. 10033
Elkan-Vogel, Inc., Presser Place and Lancaster Ave., Bryn Mawr, Pa. 16101
Carl Fischer, Inc., 62 Cooper Square, New York, N. Y. 10003
J. Fischer & Bro., Harristown Road, Glen Rock, N. J. 07452
H. T. FitzSimons Co., 615 No. La Salle St., Chicago, Ill. 60610
Harold Flammer, Inc., 251 West 19th St., New York, N. Y. 10011
Galaxy Music Corp., 2121 Broadway, New York, N. Y. 10023
Gamble Hinged Music Co., Inc., 312 So. Wabash, Chicago, Ill. 60604
H. W. Gray Co., Inc., 159 E. 48th St., New York, N. Y. 10017 (Belwin-Mills)
Gregorian Institute of America, 2115 W. 63rd, Chicago, Ill. 60636
Harvard University Press, Cambridge, Mass. 02114
Hope Publishing Co., 5707 W. Lake St., Chicago, Ill. 60644
Johnson Reprint Corporation, 111 Fifth Avenue, New York, N. Y. 10003

Edwin F. Kalmus, P. O. Box 1007, Opa-Locka, Florida 33054
Edition Le Grand Orgue, 476 Marion St., Brooklyn, N. Y. 10033
Liturgical Music Press (Theodore Presser)
McLaughlin & Reilly Co. (Summy-Birchard)
Edward B. Marks Music Corporation, 136 West 52nd St., New York, N. Y. 10019
Masterpieces of Organ Music (Theodore Presser)
Mercury Music Corporation (Theodore Presser)
Edwin H. Morris & Co., Inc., 31 West 54th St., New York, N. Y. 10019
MCA Music, 543 West 43rd St., New York, N. Y. 10036
Edition Musicus, 476 Marion St., Brooklyn, N. Y. 10033
Organum (Concordia)
Die Orgel (Concordia)
Oxford University Press, Inc., Music Dept., 417 Fifth Avenue, New York, N. Y. 10016; also 16-00 Pollitt Drive, Fair Lawn, N. J. 07410
Peer International Corporation, 1619 Broadway, New York, N. Y. 10019
C. F. Peters Corporation, 373 Park Avenue, South, New York, N. Y. 10016
Theodore Presser Co., Bryn Mawr, Pa. 19010
Presto Music Service, Box 10704, Tampa, Florida 33679
R. D. Row (Carl Fischer)
Rubank, Inc., 16215 N. W. 15th Avenue, Miami, Florida 33169
Sacred Music Press, 501 East Third, Dayton, Ohio 45402
E. C. Schirmer Music Co., 600 Washington, Boston, Mass. 02184
G. Schirmer, Inc., 609 Fifth Avenue, New York, N. Y. 10020
Schmitt, Hall & McCreary Co., 527 Park Avenue, Minneapolis, Minn. 55415
Edward Schuberth & Co., Inc., 39 West 60th Street, New York, N. Y. (Amsco) 10023
Southern Music Co., 1100 Broadway, Box 329, San Antonio, Texas 78206
Southern Music Publishing Co., Inc., 1619 Broadway, New York, N. Y. 10019
Summy-Birchard Co., 1834 Ridge Avenue, Evanston, Ill. 60204
Vitak-Elsnic Co., 4815 South Ashland Avenue, Chicago, Ill. 60609
White-Smith, 40 Winchester, Boston, Mass. 02116
Willis Music Co., 440 Main Street, Cincinnati, Ohio 45201; also 7380 Industrial Highway, Florence, Ky. 41042
M. Witmark & Sons, 488 Madison Avenue, New York, N. Y. 10022
The B. F. Wood Music Co., 24 Brookline Avenue, Boston, Mass. 02215
World Library of Sacred Music, 2145 Central Parkway, Cincinnati, Ohio 45214

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